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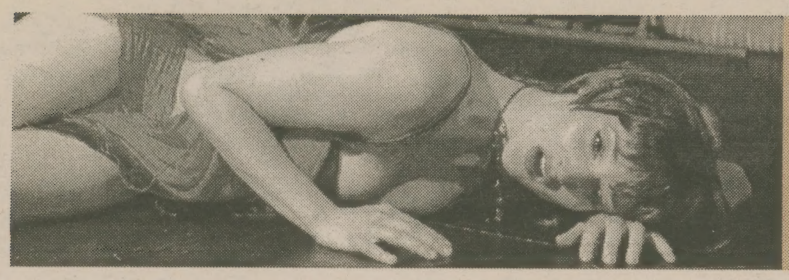
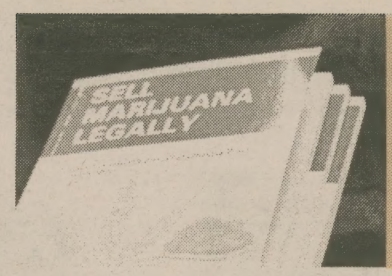


Opera Erotique turns up heat

page sixteen



Alumni pot operation tips

page four

Oh-so-timely for 57 years.

MARTLET

Thursday, November 18, 2004 | The University of Victoria's Independent Newspaper | www.martlet.ca | Volume 57, Issue 14

Using white poppies and silent protests to remember beyond November 11th

pages 10 and 11

NIC HUME PHOTO

NIC HUME PHOTO

Marching for peace, remembering war

A veteran with the Canadian Scottish Regiment marches through downtown Victoria on Nov. 11.

Vancouver journalism student files complaint with police

by Sean Patrick Sullivan

A Vancouver journalism student has filed a complaint with the B.C. Police Complaint Commission after being handcuffed while working on a class assignment.

Langara College student Emmanuelle Dube was talking to three squeegee kids in Vancouver for a radio project last week when police responded to a complaint about panhandling.

Hoping to kill two birds with one stone, Dube pulled out her camera to snag a photo for a photography assignment. That's when the trouble started.

Dube told CBC radio that as she started to take pictures, a police officer told her to leave. When Dube replied that it was a public area and she had the right to take pictures, the officer threatened to confiscate her camera and arrest her for obstruction of justice.

Dube says that as she closed her camera and stepped forward to pick up her bag to leave, the officer allegedly said, "You're supposed to be gone," and proceeded to push her against a wall and handcuff her.

Gripping the camera behind her back, Dube said she was in handcuffs for about half an hour.

Though Vancouver Police spokesperson Sarah Bloor said the officer in question was courteous, issued a warning and acted appropriately, Dube contends that the officer was "screaming" right away.

"I thought that maybe it was my English," she said. "I tried to find what she thought when she put me in the handcuffs and I can't find any answer. [The officer] thought that I was dangerous to public security but the only thing I wanted was my bag."

Dube, who has degrees in both civil and common law, told the officer she didn't have the right to use the handcuffs without a reason, to which the officer replied, "I will teach you your first lesson in journalism later."

"So," Dube laughed during a radio interview, "I waited 30 minutes to have my first lesson in journalism."

The officer told Dube she was cuffed because she was a potential threat to the security of the officers.

A representative for the complaints commission told *the Martlet* that the length of time to resolve complaints varies from case to case. Possible resolutions could include a dismissal of the complaint, informal resolution through a mediator or discipline or corrective measures for the officer.

Dube is asking for an apology and better training for police officers.

The B.C. Police Complaints Commission operates independently of government.

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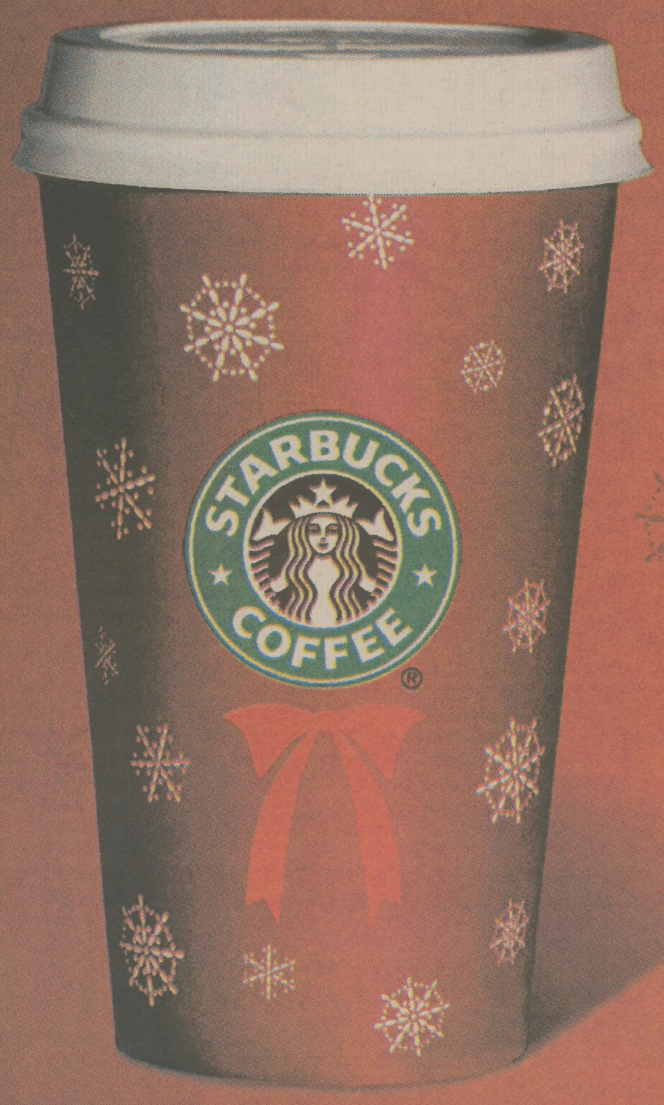

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Poli-sci student says T.A.s shouldn't be grading

More departmental funding this semester means more T.A.s can mark more undergrad papers and exams

by Becky Michaluk

Some undergraduate political science students say their quality of education is being compromised because teaching assistants (T.A.s) are grading papers and exams. However, the political science department promotes its recent expansion of the T.A. program and the benefits of the T.A. system.

"My problem is that a prof says something in class and the T.A. isn't there to hear it and misinterprets the lecture notes," said political science student Thom, who asked that his real name not be used for fear of repercussions in the department.

"Being in fourth year, I've come to the realization that there is variation in how people interpret what a professor says."

Thom said he received an essay from a T.A. that was unfairly graded. He brought the issue to his professor, who then changed the grade to a higher one.

"I don't have a problem with the T.A. helping or leading a discussion," Thom said, "but they shouldn't be grading [papers]."

Not all students had negative comments, but most have had experiences similar to Thom's. Like Thom, they were hesitant to give their names.

The political science department received university funding in 2003 to increase its grad program. As a result, there has been an increase in teaching assistants, who are mostly grad students, grading papers and exams for first and second year classes.

Previously, the political science department would hire approximately four to five T.A.s per semester. This fall, the department employed 17 T.A.s at the union wage of $17.49 per hour. Because of the increase in funding, the department's grad packages can pretty much guarantee a paid T.A. position for first year grad students, said Prof. Colin Bennett, chair of the political science department.

The 2003 growth of the T.A. program was partially due to increasing pressure on the university to become more "efficient" in order to receive funding from the province, said Prof. Warren Magnusson, political science's teaching and graduate supervisor. As a result, there is pressure on departments to take in more students. The political science department "lobbied successfully" to the university for more funding, Magnusson said. He also said that the T.A. program in particular received financing because Vice-President of Academics Jamie Cassels wanted to increase the quality of education in light of the government deciding UVic has to take more students.

BECKY MICHALUK PHOTO

Some students are upset that professors are having teaching assistants mark their exams. Above, political science T.A. Melanie Solterbeck works at her desk.

But when questioned by *the Martlet*, some political science undergraduates said they did not think T.A.s should be grading papers and exams. Students often based their concerns on a bang-for-your-buck type analysis, with the main issues being lower calibre of feedback, and less grading accuracy or fairness because of inexperience and distance from the classroom.

Marshall Horne, a fourth year political science student, tells of a different experience.

"One of my friends told me that she knew her mark before she got her midterm back," Horne said. A group of T.A.s were marking papers in the SUB and one of the T.A.s told another person what the student's mark was. That person happened to be a friend of the student. "It makes you wonder about privacy," Horne said. "That is my concern."

According to department policy, the instructor is ultimately responsible for all grading issues. While the political science department assigns T.A.s to certain 100- and 200-level classes, it is the instructor who designates T.A.s' duties.

In Prof. Sara Pash's Introduction to Political Theory class, T.A.s mark the students' mini-papers worth five per cent and the students' midterms worth 15 per cent, which means that 20 per cent of each student's overall grade is graded by a T.A. Pash said she never lets a T.A. mark more than this.

In addition to grading, T.A.s also usually lead tutorials outside of class hours, where students discuss class readings and their own essays in smaller, informal groups.

According to UVic's political science department, the benefits of the T.A. system outweigh the costs. Prof. James Tully—who has also taught at the University of Toronto and at McGill University where the T.A. systems are larger and more advanced—said via e-mail that "all the studies show that this face-to-face tutorial and larger-lecture-class system helps to generate an educational ethos and to develop the requisite writing, speaking, analytical and research skills to a far higher degree than the large undergraduate class and mass grading by the professor alone."

At the University of Toronto, some first year classes are lectured entirely by grad students, where a class of 500 might never meet the actual professor. This has led to a phenomenon some call "certification inflation," where it seems that society is becoming more educated, while the quality of education declines.

Prof. David Scott of UVic's philosophy department said that while he cannot speak for political science, he refuses to use T.A.s in his own teaching. Scott said his view has nothing to do with the quality of T.A.s, who he says, in his experience, have all been excellent.

"Some argue that because class sizes are so large and we have too many papers to grade, using T.A.s for grading is necessary," said Scott. "I agree that class sizes are too big, but for me, the response is not to employ T.A.s to do grading. If anything, that removes an incentive to reduce class sizes. Rather, the response is to lobby to reduce class sizes."

This is the view shared by Thom. "I am more frustrated with the lack of funding. If there was enough funding, we could have smaller class sizes, and the profs would have time to do all their own marking," he said.

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MONDAY, NOVEMBER 22 to FRIDAY, NOVEMBER 26, 2004
10 AM to 11 AM
SUB B011

UVic alumni share secrets to legal pot operation

by David Karp

Wendy Little and Eric Nash are not your typical marijuana growers. They're both UVic grads in their 40s. In fact, Little is a teacher, while Nash is a web designer and horticulturist.

Little got into the marijuana business after wanting to find information on medicinal marijuana for a relative suffering from arthritis and Parkinson's disease. "We went on to the Internet and discovered there was a need for the information to get out into the broader community," she recalls, "so we designed our website."

Nash and Little's site, www.medicalmarihuana.ca, provides help for people seeking information on medicinal marijuana. It is believed that marijuana can help to relieve symptoms of epilepsy, cancer, multiple sclerosis, arthritis, AIDS and spinal cord injuries.

Incidentally, the spelling of marijuana in the web address is not an error—Health Canada and the Canadian legal system have historically opted to spell marijuana with an "h" instead of a "j."

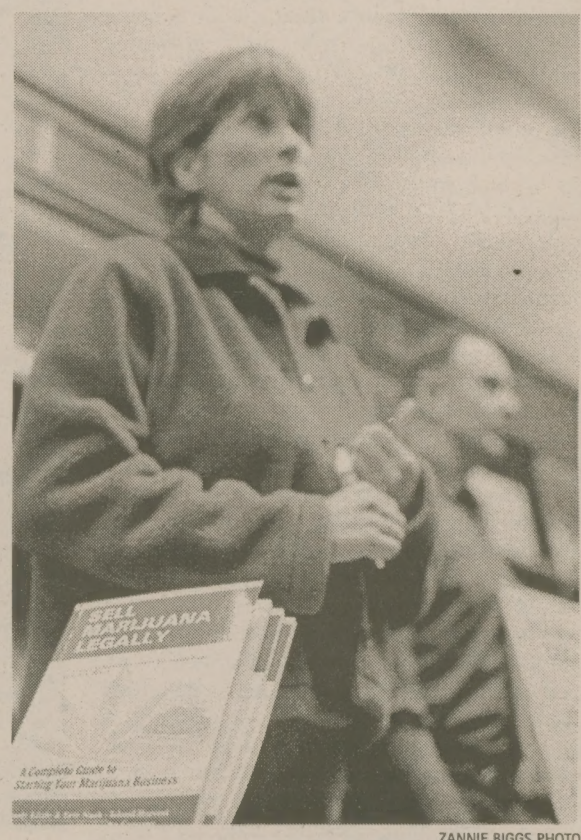
In April 2003, Island Harvest, owned by Little and Nash, became the first certified organic marijuana grower in Canada. Island Harvest is certified by Health Canada, which means they are allowed to supply cannabis to patients who are licensed to possess marijuana for medical purposes.

Health Canada has allowed Canadians to possess medical marijuana since August 2001, but only if they are expected to die within a year or are suffering from serious illnesses. Potential users must also be approved by both a doctor and the federal government. Additionally, the patient must try more conventional treatments before they can access marijuana. A licensed patient may possess up to a month's supply of pot at any given time.

Surprisingly, it is cheaper to purchase marijuana legally than it is on the black market. Little and Nash sell their certified organic pot at $100 per ounce, roughly half the street price. A recent court ruling allows designated producers to sell marijuana for profit.

Last fall, Little and Nash took the knowledge they gained from constructing their business and website to Malaspina University College in the Cowichan Valley where they taught a course about accessing medical marijuana.

The couple has gone one step further by writing it down. In their book, *Sell Marijuana Legally*, Little and Nash outline the business aspect of growing medicinal marijuana, including how to navigate through Health Canada's paperwork. "What we wanted to do with the book was to cover the actual process of becoming a legal medical marijuana grower and seller," said Little.



ZANNIE BIGGS PHOTO

Wendy Little, foreground, and Eric Nash with their new book, *Sell Marijuana Legally*.

"Everyone has an opportunity to get involved [in the medical marijuana industry]," said Nash. "And our book is about that opportunity."

According to Nash, there is already a large interest in the industry. "There's money coming in from private investors," he said. "There are pharmaceutical companies getting involved, biotech companies getting involved, private firms getting involved, and the federal government program allows you to get your foot in the door and establish your legal marijuana business."

Both Nash and Little believe that medicinal marijuana is going to be an important industry in the future.

"It's going to happen," said Nash. "It is happening, and this is the seed of a huge industry."

Sell Marijuana Legally—A Complete Guide to Starting Your Marijuana Business is available locally at the UVic Bookstore, Chapters, Munro's, Bolens Books and online at www.businesscompany.com.

Alberta students hold bake sale protest at legislature

by Ian Roddick, *the Gateway*

EDMONTON (CUP) — A group of students sold baked goods for $20,000 apiece at the Alberta legislature Nov. 10 to protest the financial woes of the post-secondary education system.

Debt Sentence, a group concerned about student debt, collaborated with the University of Alberta student union to organize the bake sale, hoping to garner the interest of local media by selling the pricey home-made treats. The price tag represented the average debt that a student in Alberta would incur at the end of a four-year degree.

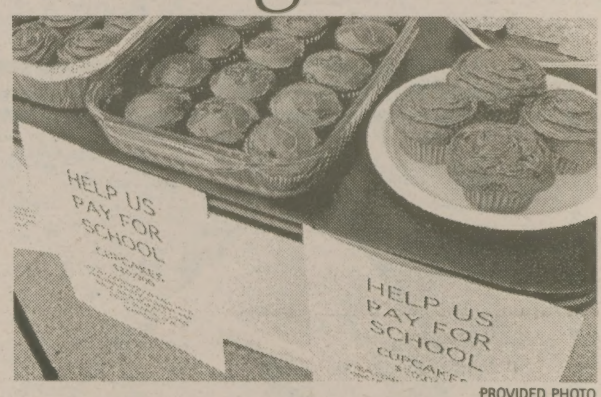
Student union president Jordan Blatz said the Alberta government is making a big mistake by tolerating the situation.

"Post-secondary education is truly the linchpin in Alberta's future prosperity as we move forward beyond our oil revenues. Our government has just announced that they are debt-free. Well, if debt is so unacceptable for our government, why is it acceptable for our students?" he said.

Interested passersby gained information on student debt through pamphlets and humorous musical performances from the event's participants. But the event's main goal was to spread the message to provincial voters through Edmonton's major media outlets.

"Our ultimate goal is that when voters go to the polls on Nov. 22, they will vote to support post-secondary education," said Alex Abboud, vice-president of the student union. "Most voters cast their ballot for the party that best reflects their values and beliefs. If we can get the public to acknowledge and consider post-secondary education as one of their top priorities, then they are going to vote with that in mind."

However, few media organizations were present at the bake sale. Despite the invitations sent to many local news outlets, all of them failed to attend.



PROVIDED PHOTO

Debt Sentence, a group of students at the U of A, tried to sell baked treats for $20,000 to help pay for tuition.

Debt Sentence organizer Heather Wallace described the difficulty and importance of grabbing media attention so close to a major election.

"We sent out press releases to all of the major local news sources, and we are competing with whatever else is on the agenda for the day. It's about being savvy and knowing what is going on so you can pick a slow media day," said Wallace.

"If the media is not there to cover the event, you might as well be shouting into the wind."

Although most media ignored the rally and none of the baked goods managed to sell, Abboud maintains events like this one show the promise of breaking ground and making gains for Alberta students.

"I'm really encouraged to see students participating in the political process, and I would love nothing more than to see more student involvement and more students taking this initiative and showing their support for post-secondary education," he said.

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Services of the UVic Students' Society
Located in the Student Union Building

NEWS BRIEFS

'Trick or Eat' an amazing success

On Halloween night students from UVic and Camosun College collected over $23,000 worth of food for local food banks in just three hours.

The drive was part of the "Trick or Eat" campaign put on by UVic's chapter of Meal Exchange, a national student group committed to addressing hunger.

This is the second year the group has been active in Victoria. In 2003, 180 volunteers raised $12,000 worth of food.

According to Rebecca Manson, one of this year's organizers, some groups reported, "We couldn't finish our route because people gave us too much food—our car overflowed."

In addition to individual volunteers, other UVic groups got involved as well, including Circle K, UNICEF, the Student Ambassadors Association, Students for Literacy, International Varsity Christian Foundation, World University Students for Change, Engineers Without Borders and the UVic Food Bank.

In addition to food, the group also collected $1,000 for UNICEF.

—B.H

Martens found not guilty in assisted suicide trial

Last Thursday, Evelyn Martens, 74, was found not guilty of helping two women commit suicide.

Arrested in June 2002, Martens was charged with aiding or abetting the January 2002 death of former nun Monique Charest and the June 2002 death of Vancouver teacher Leyanne Burchell.

The seven-woman, five-man jury heard evidence that Martens had visited both women on the days of their deaths. A police search uncovered sedative-type drugs, helium gas and plastic bags—known as exit bags—in Martens' vehicle and home.

The court also heard a tapped conversation in which Martens consoled an undercover RCMP officer about the death of Charest, who the officer claimed was her aunt. Martens said her passing was quick and painless and that she had seen other similar deaths.

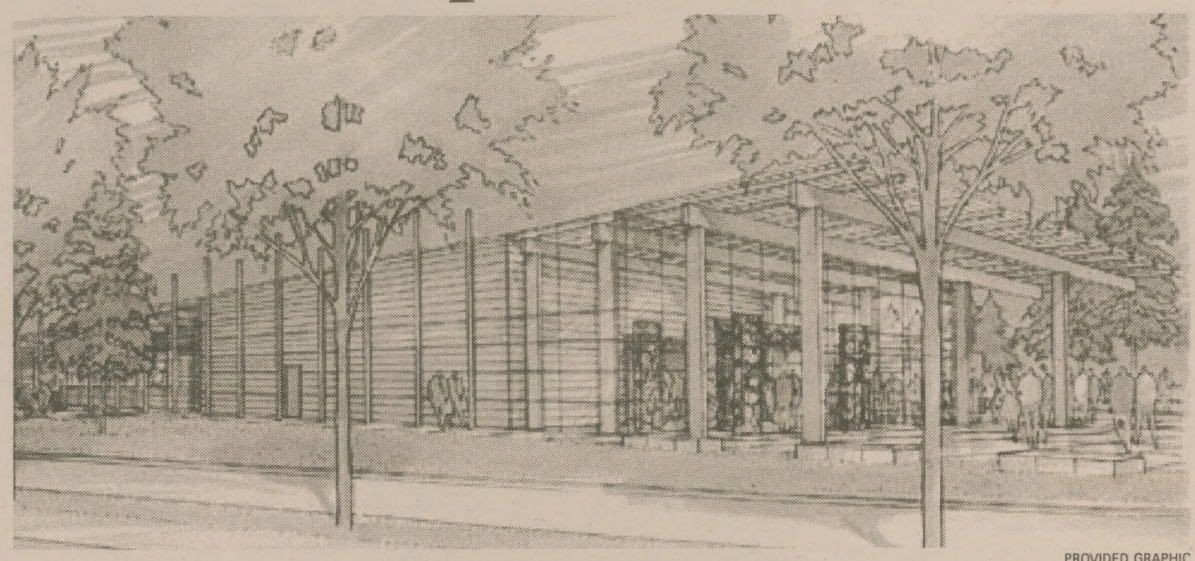
It is not an offence to commit suicide in Canada, but it is illegal to help someone to commit suicide. Prosecutors had to prove beyond a reasonable doubt that Martens, who faced up to 14 years in jail, intended to help the two women die.

Martens was a long-standing member of the Right to Die Society of Canada, and the three-week trial in Duncan, B.C., attracted supporters and detractors of the assisted suicide movement. One man in the courtroom sat reading a book of psalms. Another wore a shirt saying Life Should Not Be A Sentence.

—M.S.

First Peoples House planned for UVic

by Bryna Hallam



PROVIDED GRAPHIC

Architect Alfred's Waugh's vision of UVic's planned First Peoples House., set between the Clearihue and Cornett buildings.

Public consultations are underway for UVic's planned First Peoples House.

Alfred Waugh, a Chipweyan architect from Waugh Busby Architects of Vancouver, is the prime consultant for the project. The design for the structure is based on research done on pre-contact longhouses in Coast Salish territory.

The estimated cost for the project is $5.5 million, which will be raised privately. Another $1 million will be allocated for artwork.

According to Jack Falk, vice-president of finance and operations at UVic, the university pledged to "build on our commitment to our unique relationship with First Nations communities" when it adopted the Strategic Plan in 2002. One of the ways the university stated it would achieve this objective was through the construction of a First Peoples House.

"The House aspires to be a welcoming home for Aboriginal students," said Falk, "an inclusive and healing place for the local and global indigenous community and non-indigenous people alike."

The planned site is between the Clearihue and Cornett buildings. The building will include academic, administrative and ceremonial rooms, including a Coast Salish Big House with a fire pit.

"Our vision is to create a welcoming and inviting environment for UVic First Nations students that respects their culture and values," said UVic president David Turpin.

The next community consultation session is Nov. 18 from 4 to 7 p.m. in the Michele Pujol Room of the Student Union Building. Feedback is welcomed before Dec. 15 on the First Peoples House website, http://web.uvic.ca/fphouse.

UNBC students vote for independent newspaper

by Jonathan Woodward, B.C. Bureau Chief

VANCOUVER (CUP) — After a student newspaper was shut down and had its funding frozen by its student union publishers over an article that said men should become "novelties for the super rich," students at the University of Northern British Columbia have voted to make that newspaper an independently funded publication.

More than two-thirds of undergraduate student voters at the Prince George campus decided in a referendum to separate *Over the Edge* from the Northern Undergraduate Student Society and fund the paper directly at $5 per student per term.

"We know now that the student body supports *Over the Edge*," said editor-in-chief Carolynne Burkholder. "The concept of freedom of the press and that governments should never control the press are the main issues behind this referendum."

In September, *Over the Edge* published a satirical article called "Men in the Modern World," which blamed men for the development of destructive technology, saying only men would need "dangerous phallic symbols like guns, rockets and submarines."

When genetic technology allows, "men should be forced into non-existence for the safety of the entire Earth. Maybe one or two could be kept alive as novelties for the super rich," the article said.

University harassment officer Cindy Hardy said the article violated the university's harassment policy and could be offensive to men. The student union pulled papers from the campus and froze *Over the Edge*'s bank account.

That's when the student newspaper began its campaign for independence and lobbied the student union to hold a referendum Nov. 8 and 9.

With 338 votes for and 161 against, the referendum achieved the required two-thirds majority threshold by only eight votes. Sixteen per cent of students voted.

Student union director of external affairs Ingrid Hope said she hoped the paper would interpret the vote as a mandate to improve coverage of campus events.

"I hope they're not going to bash everyone because they can," she said. "They need to please the students. They're the boss now."

Behind the referendum results is a serious financial gain for the paper. Their fees have increased from $2 per student to $5 per student, meaning their per-term revenue more than doubles to $17,500.

The paper will hire a bookkeeper, but editors will remain unpaid for now, said managing editor Stephanie Wilson.

It will also strive to abide by the university's harassment policy, but editors will have the ultimate say in what goes in the paper, she said.

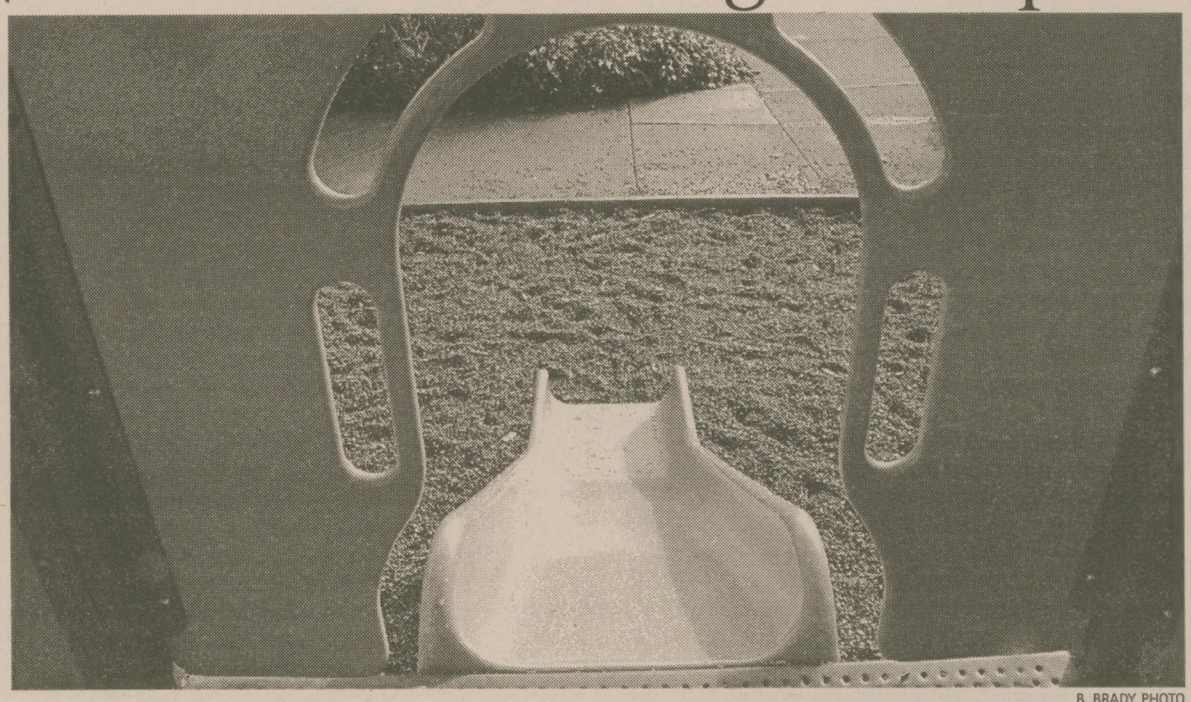
"It was blown out of proportion and I'm sorry it came to this, but I'm glad it ended in our autonomy," she said.

"There's a real humour deficit on the campus of UNBC," said Claude Adams, a lecturer at UBC's school of journalism. "I wonder if they've got more serious issues to deal with than to pick on Swiftian satire.

"A lot of what we see in student newspapers is pretty stiff and stodgy, so it's nice to see somebody using a bit of imagination to comment on the world around them," Adams said.

Critics say $33 million not enough to improve child care

by Tim Boultbee



B. BRADY PHOTO

Despite $33 milion from the provincial government, critics say child care in B.C. is slipping.

Child care in B.C. received a $33 million boost late last month, but critics say the money does not make up for cuts made by the B.C. Liberals.

The minister of children and family development, Stan Hagen, made the announcement on Oct. 26. The funding, he said, is targeted to low-income families, children with special needs and eligible parents with student loans.

A director for the Child Care Advocates of B.C. said while she is glad some money has been put back into child care, Hagen's announcement is not a good-news story.

"The provincial government has been cutting $42 million a year in child care budgets for the past three years," said Susan Harney.

In addition, she continued, the money that the government is putting back into child care is not going to solve the lack of accessibility in B.C. "There's never been a time in B.C. or in Canada when we've been able to provide all kids with child care or for all families who have needed to access child care," she said.

Incidentally, the Organization of Economic Co-operation and Development (OECD), an international group that focuses on social issues, issued a report a day earlier criticizing child care funding and accessibility across Canada.

Marc Black from the Public Affairs Bureau of Children and Families downplayed both Harney's comments and the OECD report. Black claims that B.C. had a weak economy in 2001 and could not sustain the level of child care funding at that time. The increase announced by Hagen will make child care funding sustainable, he said.

In addition, Black said that the number of government-supported child care spaces has increase from 45,000 to 70,000 under the government's Child Care Operating Funding Program that began in April 2003. Furthermore, Black said, the OECD report was positive concerning B.C.'s facilities and research into early childhood education.

Debates about child care have been ongoing between the provinces and Ottawa—Prime Minister Paul Martin talked about a national child care system in October's Speech from the Throne.

Further meetings are scheduled for January to work out how a national day care system will provide quality care, while being both accessible and accountable. The federal minister of social development has said he hopes a national child care system can be in place by April.

That Ottawa and the provinces have agreed on child care principles is a positive step, said Harney. What she would like to see, however, is a long-term plan that "moves from a system where parents pay the bulk of child care to where it is shared under the tax system." For her, it is unacceptable if child care is only available for parents who can afford it. A national child care system needs proper funding to make it work, she said.

Jack Lalonde, manager of UVic's Child Care Services, agrees that proper funding is critical to the success of any child care strategy. "Quality child care doesn't come without a cost," he said.

Programs have to be funded, he continued, and "staff have to be compensated at levels that reflect their training, skills, education and professionalism so they will stay in their field."

Daycares provide children a foundation for what comes next in their lives and should be "equally accessible to any parent—working or not," he said. In his opinion, it makes more sense to properly fund programs for children at an early age rather than later.

The OECD report supports Lalonde's comments. In it, the organization says that investing in child care "pays off . . . in terms of better health for children, readiness for school, stronger educational results and additional income for families."

When it comes to a national child care program, Lalonde would like to see more details on how much money is available and how it will be distributed. "I'm waiting to see to see how the principles will be translated into services for children and families across the country," he said.

Harney is also waiting to see what will happen next year. Governments need to be accountable and principles of quality are needed if a national child care system is going to work, she said.

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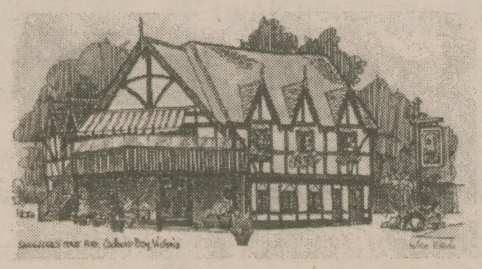

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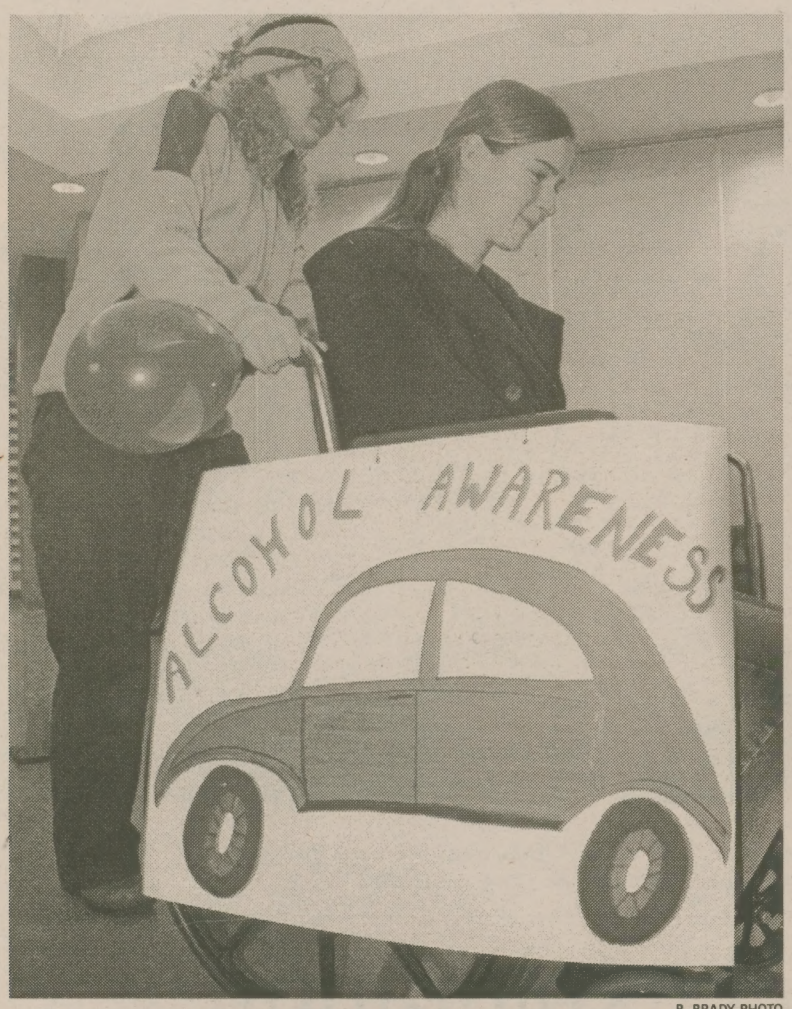


B. BRADY PHOTO

Not just fashionable, beer goggles mimic how you might see things after downing a pitcher. Students Against Drunk Driving (SADD) were active on campus during Alcohol Awareness Week.

Victoria gets MADD about drinking and driving

by Erika Van Winden

Supporters not only came to witness the opening of Victoria's chapter of Mothers Against Drunk Driving (MADD) on Nov. 2, but came to celebrate the designation of November as the official month of MADD.

MADD is a non-profit grassroots organization that is committed to stopping impaired driving and to supporting the victims of this violent crime. They not only promote safe driving choices but also educate their audience on how alcohol affects their brains and bodies.

The group has campaigns against impaired driving geared towards both adults and youth, including elementary school, high school and university students. In total, MADD reaches out and challenges over 500,000 Canadian students and educators.

"MADD Canada has given me the chance to speak for those who no longer can," said Karen Dunham, MADD Canada's national president. "My purpose is to get the message out there."

According to Deputy Chief Constable Mike Chadwick, there have been improvements in the program during his 30-year career as a police officer. Chadwick said that statistics have proven that the general public is taking an initiative to be more conscious and responsible when drinking, and that many people are choosing not to drink at all anymore.

Other speakers, such as B.C. Lieutenant-Governor Iona Campagnolo and MLA Sheila Orr, expressed their thoughts on the issue of drunk driving.

"It's a shame we have to have these organizations, but drinking and driving does exist, so we must support associations such as MADD," said Orr.

Mayor Alan Lowe also shared his thoughts on organizations such as MADD and SADD. "It's just not fair—nobody wants to hear another teenager has become a statistic," he said. "One life lost is reason enough to continue the support for associations against drinking and driving.

Many schools, including UVic, have Students Against Drunk Driving (SADD) programs run by young people.

SADD is dedicated to a number of principles, including the belief that impairment starts with the first drink, that youth leadership is the most effective method of dealing with youth problems, and that people have the right to make their own choices regarding the use of alcohol and drugs and should not be subject to outside pressure.

Campus security officer Bob Elder began the UVic chapter of SADD in August 1997 after being the first on the scene at an alcohol-related car crash on campus. After this experience, Elder decided it was time to organize a program that would help create awareness about the danger of drinking and driving.

With the support of the university and ICBC, SADD at UVic was created. Instead of having adults run the group, Elder became dedicated to ensuring youth were also involved in the program, and by 1998, the first SADD committee made up entirely of students took over the UVic program.

SADD was busy Nov. 1 to 5 with Alcohol Awareness Week on campus. The group set up infomational displays and had beer goggles for students to test out.

SURVEY CLASS: ASTRONOMY

Shadows of the lunar eclipse

by Katherine Williams

Everyone's been entertained by shadows at some point. As a child I chased my shadow on sunny summer days and I am still captivated by eerie shadow puppets cast on tent walls.

Most of us eventually stopped playing with shadows, but at the tail end of October we had a chance to re-live our youth on a grand scale. Anyone glancing skyward between 6 p.m. and 10 p.m. on the Oct. 27 witnessed a lunar eclipse—where the sun, moon and Earth align, causing the Earth's shadow to fall across the moon.

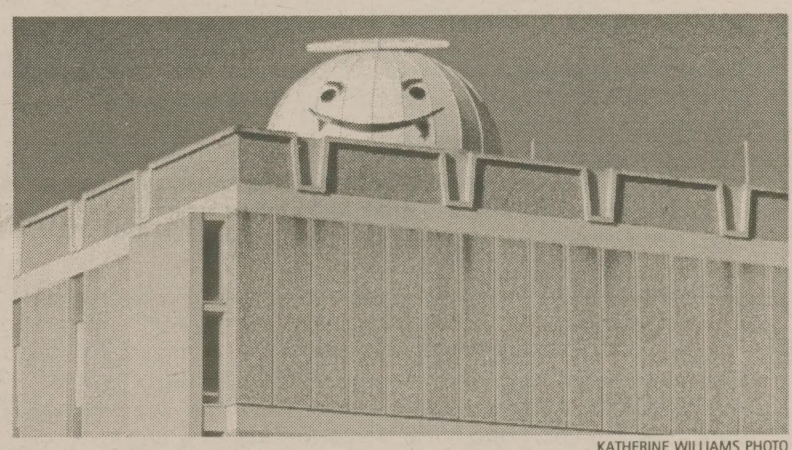
That night, atop the Elliott Building, home to the department of physics and astronomy, astronomers focused telescopes on the bright white moon. Approximately one quarter the size of Earth, the moon is mottled by craters and solidified lava, remnants of an age when huge, hot rocks bombarded its surface.

Just after 7 p.m. the Earth's shadow had blanketed the moon, shading it deep grey. Darker hues of red indicate more particulate matter—dust, soot, pollution—in the Earth's atmosphere, and the moon appeared sheathed in burgundy gauze.

The white light in our solar system is actually a spectrum of colours that is partly filtered by the Earth's atmosphere. Our sky appears blue because blue light scatters randomly when it encounters Earth's atmosphere, but red light survives the transition in a straight line. This is why, when the sun, moon and Earth were parallel, we could see a red haze over the moon. This is also why sunsets can appear red.

By 10 p.m. the moon had emerged from the shadow of the Earth's silhouette. On the roof of the Elliott Building, most onlookers had left and only one telescope remained. However, some of the physics and astronomy graduate students missed the lunar eclipse, opting instead to let piles of marking eclipse the illumination coming from their computer screens.

A biology degree once dictated my path away from the study of life and towards a nose-in-book kind of knowledge. One year spent in Australia while in the middle of my degree showed me that a personal restoration sometimes requires a drink of natural beauty. When we are overworked and overstressed, the rekindling of the passion that inspires us could come in a falling star, a migrating bird or that dark-



KATHERINE WILLIAMS PHOTO

Astronomy is only scary at Halloween. The Climenhaga Observatory, above the Elliott Building, was all dressed up for Halloween.

ening moon.

Although this part of the world won't see a lunar eclipse until 2007, there's more in the sky than the sun and moon. Every Wednesday from 8 p.m. to 10 p.m., curious students are welcomed at the Astronomy Open House on the fourth floor of the Elliott Building (outside on the roof). Astronomy students Patrick Ingraham and Crystal Brasseur set up scopes, and through the magnifying lenses visitors can view planets, nebulae, galaxies, binaries and clusters.

UVic's astronomy homepage is located at http://astrowww.phys.uvic.ca/index.html.

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Editorial

Iraq did it: don't ever call me again

Dear John-

By the time you read this, I will be gone. I know this may come as a bit of a shock, but I just don't think we're right for each other.

From the beginning we were destined for a rocky relationship. You were the stereotypical tough one—always wearing that ripped leather jacket; hanging with the crowd from the wrong side of the tracks; getting into fights, even if they left you battered and bruised. I was shy, nervous ... maybe a little naïve.

Still, it was love.

It started with "shock and awe." It sounded so sexy; so powerful. You had a way of romanticizing everything: regime change, liberation, precision weaponry. Sure, you had your silly slip-ups, like when you almost called the invasion "Operation Iraqi Liberation (OIL)," and that time you goofed and told me the whole mess would only last a few weeks. But we had fun, and I trusted you.

Lately, though, I've been getting the feeling that you're trying to keep something from me. You're constantly making reference to "insurgents," which is such an insulting word. Wouldn't "rebel" be more appropriate? I suppose that word carries a connotation of honour and heroism, though, and I know how stubborn you can be about separating the good guys from the bad. There are never any grey areas for you, are there? Typical.

The problem, I guess, is that these little things are really getting on my nerves. And your friends aren't helping things, either.

A few days ago those jerks at CNN wrote, "At last report from the U.S. military, 38 U.S. troops and six Iraqi forces have been killed in the assault since the Falluja operation began on November 7. U.S. casualties include 275 Americans wounded in the fighting.

"Officials said between 1,000 and 2,000 insurgents have been killed . . ."

That's a whole lot of names and numbers. Note the use of "troops" and "forces" for the "good guys." I suppose we have to call everyone something, but going through and replacing all the synonyms for "soldier" with the word "civilian" makes the paragraphs read much differently:

"At last report from the U.S. military, 38 U.S. civilians and six Iraqi civilians have been killed . . . U.S. casualties include 275 Americans wounded in the fighting . . . officials said between 1,000 and 2,000 civilians have been killed . . ."

Just because soldiers have committed to fighting doesn't mean it's any more acceptable for them to die, dig? What are soldiers but trained civilians with guns? What are insurgents but violent, untrained civilians with guns? We're all civilians, really. Even soldiers and insurgents. Even you and me.

Sadly, I know in my heart that you'll never understand this.

I realize that you're trying to protect me by labeling people with titles like insurgent, troop, peacekeeper, terrorist, extremist, rebel, soldier, and so on; these euphemisms are supposed to help me distinguish between aggressors and defenders. But it's just making everything emotionless and dehumanized, and I can't be with someone who thinks like this.

I once read that dehumanizing metaphors are more than just figures of speech—they affect our thoughts and behaviour, and they invite hostility and aggression, not coexistence and compromise. Maybe some day you can start to understand.

For now, though, it's over. Please don't call me again. If only you had been more direct and honest, we might have lasted. Truth is a two-way street, baby, and I'm just not feeling it.

P.S. I hear you're shooting wounded, defenceless people now too. What's up with that?

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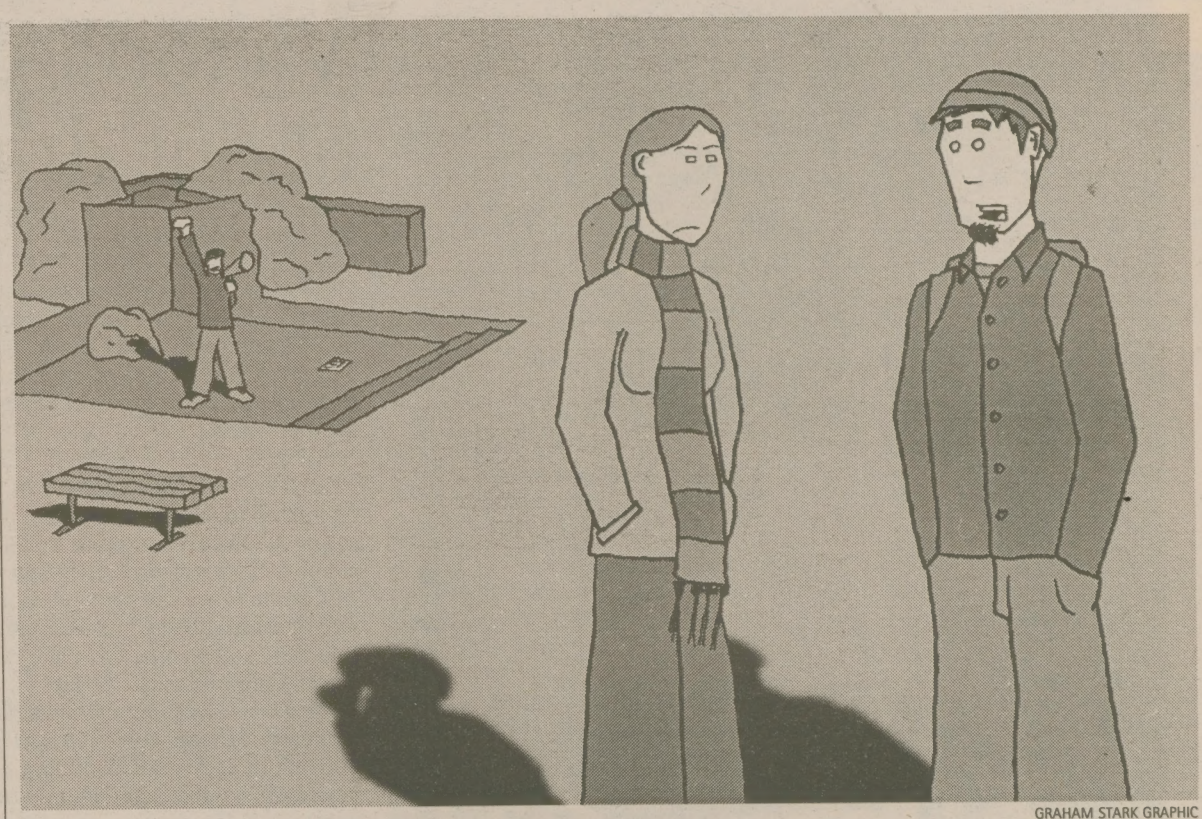

GRAHAM STARK GRAPHIC

"Sure I'm 'anti-war,' but even if they knew we were doing this, do you honestly think they would care?"

Fossil fuel exploration would destroy B.C. coast

by Pearl Gottschalk

Wars rage over oil in the Middle East. Consumption rises, resources face depletion, pollution and corruption run rampant. Oil corporations dominate the globe, hundreds of thousands protest in the streets and indigenous peoples across the world suffer the environmental and social impacts of resource extraction for an unsustainable industry.

Yet here on our own shores of B.C., we face massive ecological destruction as oil and gas development threatens our wild Pacific coast. Shell and Chevron hold leases to much of the proposed development area. In their service, the B.C. government is putting pressure on the federal government to lift the 30-year moratorium on coastal oil and gas development. This decision could forever alter the natural beauty of the West Coast.

Coastal oil and gas development could prove to be an ecological nightmare. Seismic testing (the blasting of underwater air guns to determine the locations of oil deposits) can blow up the swim bladders of nearby fish and drive sea mammals away from their feeding areas and migration routes. The consequences of a major oil spill in Canada's most earthquake-prone zone could mean that millions of litres of oil would pollute the fragile marine ecosystem and cause long-term damage to marine mammals, birds and fish. Daily pollution and the possibility of a spill would also have devastating effects on the region's valuable tourism and fishing industries.

The "job-creation" claims of coastal oil and gas extraction are greatly exaggerated, as lifting the moratorium is being touted as the saviour of the struggling coastal communities. The North American Free Trade Agreement stipulates that laws that require the hiring of local people over foreigners are forbidden. In addition, the oil rigs will be constructed in other countries where labour is cheaper and the facilities exist, and then shipped over to Canada.

Most jobs are highly specialized, and oil companies hire people with expertise from elsewhere, as has happened with coastal rigs around the world.

The environmental and social costs of these developments would likely be highly subsidized by Canadian taxpayers. The Hibernia oil and gas project on the East Coast of Canada cost over $5.5 billion in government subsidies.

It is critical that we pressure our government to commit to clean, renewable energy, which would provide far more local jobs per investment dollar, as well as providing renewable energy resources.

And let's not forget that oil hasn't even been found in the region yet. In the 1960s, wells were drilled and found to be dry. Following that, the Geological Survey of Canada estimated that there may be 9.8 billion barrels of oil in the region but could not say with certainty whether these deposits actually exist.

The oil extracted will be mainly for the consumption of the United States, which consumes 18 million barrels of oil a day. At this rate, our supply would last the United States approximately one year.

Over 70 per cent of respondents to last spring's federal public input process stated that they wanted the moratorium to be maintained. The federal government needs to listen to its concerned citizens. We need to call on the Martin government to enact a permanent legislated ban on any oil and gas development on B.C.'s Pacific coast.

With a decision possibly coming forth within the next two months from the federal government, it is crucial that we take a stand now to protect our province from big oil business and set a precedent for environmental standards in our nation.

For more information, visit www.oilfreecoast.org. Petitions are available at www.bcoilslick.org.

Westerners need to question greed

by Aaron Williams

In the last issue of *the Martlet*, Michelle Martin discussed the negative impact of efficiency within our society—from fast food to driving to the gym. However, the benefits of efficiency should not be overlooked.

Many of today's global problems, from genocide and terrorism to starvation and disease, are due in large part to imbalances in wealth and scarcity of resources. Westerners often have the misconception that one day, every person will have access to the same material wealth and resources that they do. Unfortunately, without increasing our efficiency, this day will never come to pass. In particular, the environmental footprint of an individual is the total area of land required to make the goods they consume. Regrettably, it would take several Earth-sized planets to provide every person with a Western-sized footprint.

Therefore, as a simple matter of morality, we should focus on reducing our environmental footprint. There are exactly two ways we can do this.

The first way is to lower the impact of the goods we use or equivalently, to use lower-impact goods. In other words, we can try to be more efficient. Homegrown solutions include sharing, car pooling, repairing instead of replacing, buying locally grown produce and locally brewed beer, and purchasing used products instead of new ones. Besides being more efficient, these solutions are often more enjoyable than their less-efficient alternatives.

Technology also provides us with incredible tools for being more efficient. Examples include energy-efficient refrigerators, online digital music, encyclopedias on DVD, solar power and improving public transportation through higher mathematics.

Efficiency aside, the only other way to reduce our environmental footprint is to consume fewer goods. And therein lies the real problem. Our society is geared towards wanting more. Tantalizing advertisements bombard consumers, while the almighty Gross Domestic Product blinds politicians and businessmen alike. We want to do more, and we want to consume more. We want more than our parents had. We want more than our neighbours have.

How much is too much? Our real problem is not efficiency—it is greed.

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Ghost bus

A bus #2 stops by at Johnson and Cook for a brief visit while the camera's shutter remains open, waiting for a #28.

DAN HARDER PHOTO

LETTERS

Maxim/Coors winner speaks out

Fine. Have it your way, but just for one second.

For all of you who wrote in complaining about an ad that ran about the Coors Light Maxim Girl contest, imagine our society without the very things you protest: magazines, movies, television, models and even clothing stores. In your opinion, all these forms of popular culture are degrading to women and can somehow lead to violence and rape. Go on and keep your stubborn little thoughts, but realize that without this media, millions of jobs would be lost and even more millions of dollars would be non-existent in our economy. Do you think a world in which even more people are poverty-ridden because we don't want to "harm" women in the media would be safer than the one we are in now? Yeah, I didn't think so.

I felt compelled to write because I was actually a contestant in the Coors Light Maxim Girl contest held at Legends on Oct. 16. In fact, I am also the overall winner from Victoria and have since gone to the semi-finals in Vancouver, where I placed second overall in the entire province of British Columbia.

I had a fabulous time meeting new people and competing, and not once in my experience have I felt threatened, violated or sexually harassed. My advice for all the complainers out there is to stop worrying about the success and excitement popular culture events can bring to individuals like myself and to focus more on their own business.

Kristine S.

Get your facts straight

In response to the editorial, "When heroes become invaders," Nov. 4.

You may be reflecting on what you observe at UVic on Remembrance Day. If that's what the basis for the article was, then I suggest you get out of your academic cave and into the real world.

You speak of "shrinking crowds" at the Legislature. I've been going to that Remembrance Day service since I arrived here in 1988. The crowds are much bigger each year. I am impressed with the number of teens and young adults (not with parents), different ethnic groups, folks in wheelchairs, etc.

The papers and TV are full of stories about the World Wars. I believe the vets are well-honoured. I grew up in Saskatchewan where Remembrance Day was a huge event (and still is). Saskatchewan continues to honour its war dead from World War II by naming about 3,800 lakes and other geographic features in the north for these veterans.

Before you write editorials, get your facts straight!

Bob Harry

The veggie debate begins

This letter is dedicated to those individuals who think they are morally superior to the rest of society based solely upon their vegetarian lifestyles.

I would like to point out that I have no problem with vegetarians in general, but it is those that preach their righteousness that need to be set straight. Vegetarianism, like carnivorism, is a personal choice that every human being should be entitled to make for themselves without the persecution of the rest of society. The only transcending doctrine that should apply to everyone in relation to what food they eat is liberty. If liberty is respected across the board, then everyone will be entitled to eat whatever they want with whoever they want. This will obviously create a happier society than one in which people preach their inherent goodness due to abstaining from meat consumption.

To equate people's levels of morality with their eating habits is nothing short of extremely judgmental and despotic. I think it is time that vegetarians preaching their moral superiority are knocked off the moral pedestals (probably made out of a Soya-based product) upon which they so proudly stand, and realize that just because they abstain from meat, they are no better than anybody else.

Jonathan Hughes

Maxim/Coors contest was 'laughable'

by Heather Cleland

In the Oct. 28 issue of *the Martlet*, Rachelle LeBlanc was right to say that the ads for the Coors/Maxim Model Search were completely dumb. The only thing dumber was the actual contest.

Now, I'm a pretty big advocate for girls waking up. I've been known to slander the cosmetics industry on numerous occasions, and I've written many a sociology course paper on the ridiculousness of women's magazines. But on Oct. 18, I was in the front row at the Caprice Nightclub in Vancouver for the western final of the Coors/Maxim model search. One of my friends from back home is the choreographer for the cross-Canada tour, and she gave a friend and I tickets to the show. When we got there, the place was packed. We were two of about ten female audience members. The show started with a brief introduction to the girls. Neither Candy, Mandy, Sandy nor Brandy was in attendance. False advertising. The show then moved through the lingerie section, the fantasy section and finally, the ever-anticipated and stimulating question-and-answer section.

The whole show was completely laughable. Were guys in the audience encouraged to view girls in a degrading manner? Oh yes. Did the show fuel potential rapists? I highly doubt it. As much as guys continuously prove themselves to be shallow morons, I have a pretty good feeling that they aren't all like this. Guys very rarely turn into rapists as soon as a scantily clad woman parades herself in front of them. Something about being free-thinking individuals. Rare in males, I admit, but it's been known to happen. But events like this aren't where we should be focusing our attention.

Contests like this are a symptom of something much more dangerous. Sure, there were guys in that audience who gave me the ol' up 'n' down and cursed the very nature of unwanted erections. But I've been to nightclubs before; I know the drill. I was more than ready to tell them exactly where I stood on the whole event. I shot nasty looks around that bar left, right and centre, and my overzealous middle finger got some exercise once or twice throughout the night.

But that's the thing. Not every girl is prepared to refuse to be treated like a piece of meat. It's not Coors' or *Maxim*'s fault for cashing in on it (though they definitely don't help the situation); it's the entire system's fault for letting men and women think that this is the way it should be. Sure Coors is part of that system, so is *Maxim*, so is *the Martlet*, so am I, so are you. But what good comes from getting angry at *the Martlet* for letting *Maxim* advertise their event? Maybe *the Martlet* won't advertise these events anymore. Thank God. We blindly impressionable university students so easily fall victim to corporate advertising.

Take a deep breath, punch your pillow and then get to confronting these issues in a much more effective way. Tell your little sister that though her boobs are pretty rad, no one else needs to see them to believe it and that she's got another thing, called a brain, that can do way more cool tricks. Cancel your subscription to *Cosmo*. Throw out your roommate's porn collection; it was probably pretty cheesy to begin with. And so on and so on. Let *Maxim* do what they want, but do your best to make sure no one, male or female, plays along.

Ethical reasoning needed in euthanasia debate

by Kate Thompson

Last issue's letter by Ann Auld is an absurd oversimplification of an issue that has been misunderstood for far too long. Summarizing my Oct. 28 article, "Mother contemplated euthanasia for disabled child" with "let's kill the disabled because they really have no business existing" is an insult to me and to the mother in the article, Lavinia Rojas. It shows that Auld failed to grasp what Rojas was actually saying.

Just as pro-choice groups do not want abortions but rather the choice to be available for women, pro-euthanasia groups want the option to be there for parents in extreme circumstances. Rojas expressly said she was frustrated by people who interpret their message in this way.

We live in an age when doctors have the ability to save infants that weigh less than two pounds, but just because it can be done does not mean it's in the best interest of the child. The doctors who give themselves a pat on the back for saving these children do not have to raise them and watch the ones who endure constant, painful struggles and poor quality of life in the years following. It is time for us to see beyond the prevailing assumption that any life is better than no life at all and to recognize that medical science has taken us to a place where we now have no choice but to apply new ethical reasoning to new and unprecedented medical situations.

It is wrong for Auld to compare her daughter and her choices to Rojas', firstly because Rojas' daughter has severe cerebral palsy, which is quite different and a much more painful disability than Down syndrome, and secondly because Auld seems to suggest that Rojas does not now love and care for her daughter as she does. When I met both Rojas and her daughter, I could easily see that there is immense love between them and that it pained Rojas to see her daughter in so much pain in the years before.

Finally, Auld makes the ridiculous suggestion that "with all of the medical intervention in our Western culture, pain could be reduced to zero." I would like to see her tell this to Robert Latimer, whose daughter's medical conditions from cerebral palsy were so severe that her body could only tolerate Tylenol. She required constant surgeries and was in pain from her many medical ailments. Imagine trying to recover from surgery with only Tylenol to numb the pain. Imagine going through that year after year.

The fact is, in some circumstances, death can be a blessing. Maybe some day, medical technology will allow us to reduce the pain of the disabled to zero, but right now we need a solution to help those who suffer in the extreme.

Women In Black promote peace in Victoria ar

A DAY SPENT 'DREAMING ON' WITH VICTORIA'S SILENT

NIC HUME PHOTO

by Michelle Martin

Dressed in black, a group of about 15 predominately middle-aged and retired women stand in silence next to City Hall in downtown Victoria on a chilly Thursday afternoon. Along the sidewalk they hold banners. A black banner with white lettering says, "Women In Black—Creating a World Without War and Violence." Another decorative, handcrafted one says, "White Poppies for Peace."

On the sidewalk a woman gives out white poppies and information notes to passersby. The notes explain that the white poppies are a symbol of active peace work and that this honours the war dead by seeking non-military solutions to war.

They are Women In Black (WIB), a loose worldwide network of women (and some men) that meet in public places and stand in silence. WIB vigils began in Israel in 1988 when women were protesting Israel's occupation of the West Bank and Gaza. In Victoria, WIB has been holding silent vigils once a month for the last 10 years to protest issues related to violence and war.

It may be elusive, and its impact may be incalculable, but it is still being noticed. In fact, the movement was even nominated for the Nobel Peace Prize 2001. It's no doubt unusual, but that seems to be working for the WIB and may even be why The New VI and Shaw's *the Daily* showed up with camera in hand at City Hall on the day of the white poppy protest.

During each vigil the local contingent gives out information leaflets on a different issue, from Canadian government policy to mammoth-scale international injustices. Yearly, they commemorate the women murdered by a gunman in a Montreal classroom in 1989, as well as the results of nuclear weapons development. They have also protested wars in Kosovo, Columbia, Palestine, Afghanistan and Iraq.

All around the world—in Vancouver, Brisbane, Jerusalem, Johannesburg, Amsterdam, Istanbul, Moscow, New York, Paris, London, Rome, to name just a few—WIB continues to stand in black at silent vigils.

The WIB traditions of wearing black and standing in silence are no coincidence. That much black apparel in one place makes me think of a funeral, a fitting association considering WIB mourns the injustices of the world at the silent vigils. Plus, if the banners weren't enough, it sure makes the group stand out in a crowd.

As the black outfits distinguish the women from passersby, the tradition of silent protesting even distinguishes the WIB from other protest groups. "A typical protest is about getting one's voice heard . . . and into some kind of public sphere," said William Carroll, a University of Victoria sociology professor who researches social movements.

But because of WIB's origins, anything but a silent protest was not feasible. In Israel and Palestine, women were harassed a great deal—silence was the only way to deal with the insults. It was practical then but continues to hold symbolic meaning today. "It represents being a witness of war, and represents possibility and hope," said Terry Wolfwood, the group's founder and unofficial spokesperson.

On an overcast November day, I silently joined the group. As I approached cautiously, dressed in black from shoes to jacket, Wolfwood ushered me towards one end of the 12-foot-long black banner.

A day earlier, I met with Wolfwood, who told me of the sometimes-hostile reactions from passersby. "We don't answer to any hostility. We only give out information," she said. However, I could still hardly believe that anybody could possibly heckle a bunch of grandmothers standing in silence for peace. Instead, I was thinking about Wolfwood's explanation of the powerful feeling the women got as they made their cause visible and stood accountable. I wanted to feel it for myself.

Her explanation did not prepare me for the feeling I got as I stood there, in public, in silence, in black. At first I felt a little silly. But the silly feeling soon passed, and I grew spellbound by the mixed, and sometimes curious, reactions of passersby.

A few minutes into the protest, a disgruntled man got off the number 14 bus at the stop in front of our vigil. He took one look at us and said in a huff, "What do you guys think? Women aren't capable of violence either?" Although I had been warned of these hostile responses, somehow it was difficult to understand how anyone could be so quick to judge. How could these women stand silent and just listen? I wanted to retaliate. But as a WIB, I knew that wasn't possible.

Soon after, a middle-aged woman with a black scarf approached our group of women and said with a look of deep sorrow, "I have to agree with all of you. That's why I've been weeping since Bush has come in." Wolfwood, who was in the midst of giving out white poppies, replied, "Well, have a white poppy and have hope." The woman in the black scarf took the poppy and stood with the group. She too became a WIB.

Taking a stand and being visible became contagious. For one afternoon people took notice and thought about peace in our society. The public vigil didn't touch everyone, but you could tell that it truly moved some. There were honks. There were smiles. There were waves. There were also a few emphatic thumbs up.

I amazed myself by my inability to judge what people's reactions would be, based on their appearance. From street people to businessmen to earthy, hippy types, their reactions varied as the much as the people themselves. When the sidewalk spokesperson, a white-haired woman wearing peace sign earrings, attempted to give a white poppy to a young woman in her early 20s, the young woman forcefully said, "Excuse me—don't harass me, okay?"

But by that time I understood how these women could stand out there, with no expectations and no shame. They were empowered. They didn't need to change the views of people who didn't share their perspective on the world. The hostility was overshadowed by support.

In fact, Wolfwood said that sometimes heckling even motivates the WIB. She said that one day a woman walked by the vigil and loudly proclaimed. "Dream on, women. Dream on." Unshaken, Wolfwood thought to herself that, yeah, she would dream on. "It's important to me to have a dream. But then you have to express your dreams," she said.

Although Carroll considers silence to be an unusual way to protest, WIB is not the only group using silence as a method to protest. Even members of the British Columbia Government Employees Union held silent protests last April.

According to Carroll, this is a credible alternative to lobbying politicians directly. The WIB, he said, is engaging in a form of cultural politics—they may be "trying to shift the way people think about issues rather than how we can influence in the here, in now." He said when political groups orient themselves towards getting through to the people in power, they are limiting the scope of what can be done and what issues can be addressed. "If the problems are more deeply structured, it's important to look at different aspects that can lead to social change," he said. "Social movements generally develop as alternatives to conventional parliamentary politics."

According to Wolfwood, not only did the tradition of silence originate in Israel, but so too did the tradition of the group being made up of women. "There are still taboos in some societies about men attacking women. Therefore, it's more possible for women to do this and for police and soldiers not to attack them," she said. "Militarism is a patriarchal value."

Despite the movement's Israeli origins, there are many reasons why women all over the world are on the forefront of any anti-war movement. *CBC Newsworld* reported that women are among the most vulnerable and the least heeded when it comes to making

nd beyond

PROTESTERS

decisions about going to war— women who are systematically raped by male soldiers and women who shoulder the responsibility of keeping their families together while their fathers and sons are off fighting. Wolfwood also pointed out that the social instability resulting from war creates conditions that trap women in poverty and force many into homelessness and prostitution.

"The nature of war has really changed. Before World War II it was almost only soldiers that died," Wolfwood said. "But now about 80 per cent of deaths are women and children—unarmed civilians."

However, she admits there is some room for bending the traditions. "We don't turn anyone away that supports us," said Wolfwood. And men often do. During the November peace vigil, without speaking a word, a Middle Eastern man who was passing by joined the silent protest.

A quick Google search reveals oodles of WIB groups in cities worldwide, though there is no official umbrella organization linking their efforts. This is part of the WIB philosophy. The New York based website www.womeninblack.net, which acts as a starting point and information centre for WIB, says, "Women in Black is not an organization, but a means of mobilization and a formula for action."

In Victoria, the Barnard-Boecker Centre Foundation (BBCF) links WIB and other like-minded individuals. Wolfwood is not only the founder of Victoria's WIB, but is also the director of the BBCF non-profit society, which aims to create, to develop and to encourage programs that promote social justice, peace, sustainability, diversity and community. It also organizes public events that contribute, globally and locally, to knowledge and awareness.

The local network also promotes the work of the University of Victoria's Vancouver Island Public Interest Research Group, which opposes Canada's co-operation with the United States on its missile defence program. Peace activists are concerned that the program will spark a new arms race, exacerbate tensions between nations and violate international peace treaties. WIB handed out leaflets on this organization and its aims at a recent silent vigil. Since surveys show about 70 per cent of Canadians are opposed, Wolfwood believes that "this one's winnable."

Another link that ties together these organizations with similar memberships and ideologies is a newspaper with a circulation of 2,500 called *Our Paper*. Started by Wolfwood in 2001, the paper aims to produce an independent, progressive publication committed to social justice, peace and environmental protection, and it is available at the university's Student Union Building.

While a wide variety of age groups are represented in this loose community of progressive voices, WIB is mostly made up of older women. "Older people have a lot of power in society because we don't have to conform," said Wolfwood.

Carroll says that retired and elderly people being politically active is not as irregular as it may seem. "There has been a tendency since the 1980s for older people to become politically active," he said, citing the Grey Panthers and the Raging Grannies as examples. "Older people . . . have a fair amount of discretionary time and economic resources. If they're interested in politics, they have greater opportunities to engage." He says that another reason may be that the older generation of political activists may have been active in social movements in the 1960s, when many would have been in their thirties.

The impact of the WIB movement is difficult to measure. However, Wolfwood and gang show no sign of slowing down. And why would they? "A lot of people in my position seem to lack meaning in their lives. Resistance, the presentation of another possible way, gives life meaning," said Wolfwood. "When people come together for a purpose, they're saying there is a possibility."

Mutant metal maniacs unite!

Shock rockers Gwar spew their sludge on Victoria

Who: Gwar
When: Thursday, Nov. 25
Where: Sugar Nightclub
How Much: $25 (Sold out!)

by Andrea Dupuis

"We are coming amongst you and inside of you and on your flanks. . . . We are gonna make steaks out of your children and have sex with your animals!"

Beware. Dave Brockie a.k.a. Oderus Urungus, lead singer of Gwar—a gang of space pirates exiled to Earth who created the human race by breeding with prehistoric apes—might not be joking.

Victoria is just one of the many cities the infamous theatrical shock-rock troupe will invade as they spew their scummy sludge across North America on their "Mock The Vote" tour, promoting their newest album, *War Party*.

"We love playing in Canada, and are definitely looking forward to running amok," says Brockie. Gwar has played here once before, but Brockie can't remember when or where. "We played [Victoria] about a million years ago. It was some weird rock 'n' roll club. I think the Dayglo Abortions were hanging out."

Gwar is as excited to come here as the fans are—the show on Nov. 25 at Sugar Nightclub is already sold-out and the tour has been a huge success. "This tour is just baffo everywhere. Of course, Canadians absolutely love Gwar," says Brockie.

Those less acquainted with Gwar may recognize them as that weird band from the movie *Empire Records*. They appear on the TV and Mark hallucinates that he joins them and they eat him alive. Or you may recognize them from their appearance on *the Jerry Springer Show* in a segment called "Shock Rock" in 1997.

Along with truckloads of monster costumes, Gwar will be bringing a new album and a new sound to town. "We kind of wallowed in comedy-punk hell for a while, but now we are back, a blasphemous metal band, and it's absolutely amazing," says Brockie. *War Party* is less silly than previous albums and has more political satire in the lyrics. "The album is tight and proficient and anyone who says Gwar doesn't know how to play their instruments is a complete idiot! I'll put my band up against any band in the United States—the world for that matter—and [Gwar will] fucking kick their asses!"

He calls War Party "a magnificent album," and says, "*Violence Has Arrived* [(2001)] was a return to our metal roots, and this [album] is affirming the new direction Gwar is taking, which is an old direction."

The album was released just five days before the American presidential election. When asked what he thinks of George W. Bush being re-elected, Brockie says, "If you ask Oderus Urungus [Brockie's 28-million-year-old alter-ego/persona assembled in syntho-womb 5 on the planet Scumdogia], he'd be really happy about it because any vote for Bush is a vote for a dead Iraqi baby. But as far as Dave Brockie is concerned, I can't believe Americans could be so stupid as to re-elect that guy. The world has finally confirmed we are as dumb as they think we are."

Don't wear a clean shirt to the show. You could end up with "bursts of bottom pimples in your general direction." Brockie says his activities in Victoria will be limited to "Jäger bombs, splitting skulls and playing heavy metal."

PROVIDED IMAGE

Gwar shows are notorious for their monstrous theatrics and gory spectacle.

"And at some point they will peel me off the stage, pour me back on the tour bus and I'll wake up in another town and I'll do it all again," he said.

Of the many perks of being in Gwar, Brockie says one advantage is being able to "eviscerate George Bush's rubber genitalia," or better yet, "the free booze, the ugly chicks, the crack-smoking Eskimos, being able to play music and roll around on a tour bus, dress up like a rubber monster . . . What's not to like?"

Be prepared for one of the most entertaining metal shows in the world. According to Brockie, "Everyone knows we are a bunch of mutant metal marauding maniacs who have been banished to this planet for millions of years and fucked apes to create the human race, and," he adds with vigour, "we are coming to your town to scatter your nether regions to genital heaven and there will be much rejoicing!"

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VIC FIC

Gentleman George goes to school

by Sacha Narine

"Confound these Macintosh Apples!" George shouted.

"I say, another day in the hallowed halls of academia!" George shouted, rolling out of bed.

Gentleman George filled a kettle with water and set it on the wood stove, which was burning in service of the moonshine distillery that dominated his small parlour.

A true Victorian, George was born in London, England, in 1822, but lives in Victoria, B.C., in 2004 thanks to H.G. Wells's time machine. "A tip-top contraption," George called it.

After 40 minutes and 16 kettles of water, George's steel wash basin was full enough for a bath. He considered electrical heating distasteful, particularly the heating of water—"that most pure and cleansing elemental wonder."

George slipped into the basin and hastily scrubbed himself with an old rag and a block of pumice. After the bath, he waxed his moustache, oiled his dark hair and stepped out the door. In the garden, George mounted his insolent pony, Philip, and set out for the illustrious University of Victoria.

In the basement of the Elliott Building, he took a tenuous drink at a water fountain, checked his pocket watch and stepped into a physics lecture.

"What are the units for the constant in this energy equation?" asked the professor.

Sitting upright in the front row, George replied, "Why, they're certainly proportionalistic to the unitary properties of the correlative quantity, by which I mean energy, that bold and natural resource which few maintain and many require. Is that not the correct hypothesis, master?"

The professor turned his gaze to the floor and muttered, "I . . . I don't know, George. And please stop calling me 'master.'"

At noon, George ate a delicious sack lunch: a Cheez Whiz and Nutella sandwich, a bottle of Jolt Cola (mixed with moonshine) and half a pot brownie left over from the weekend. The meal was, according to its ingestor "more zestful than plum pudding on Christmas Day!"

Full of vim, vinegar, caffeine and alcohol, George skipped into the David Strong Building to give a guest lecture on Alfred Tennyson, poet laureate of the late Victorian period.

"A marvellous chap, that Tennyson!" George grunted in approval and shook his head in a paradoxical tribute to Tennyson's brilliance. "As I recall, he fancied long walks in the hills and the aroma of bovine excrement." The students made note of it.

The lecture was cut short, so George attended to some technological business in the Clearihue computer labs.

"Confound these Macintosh Apples!" George shouted, clenching the single-button mouse in his poorly washed hand. After 27 minutes of digital tomfoolery, no e-mails had been read nor had any been work done. A large advertisement for www.aaroncox.net flashed on the screen in an endless, seizure-inducing loop. George again disparaged his electronic opponent and then exited the building.

Philip was busy playing a game of Frisbee with two loutish, bearded fellows in short pants. George took him by the bridle and led the carefree horse onto Ring Road.

Back home, in his candlelit basement suite, Gentleman George slipped off his riding boots and de-waxed his moustache. Philip grazed in the radish garden.

George refuelled his moonshine distillery and sampled the most recent product. ("Potent!" he exclaimed.) Then he sat down in an armchair, lit a tall yellow candle, and opened his dog-eared copy of J.S. Stegen's *The Telephone: A Technical History*. George was strongly opposed to telephones, calling them "dubious vagabonds in the service of Lucifer."

Soon the young gentleman was asleep in the old armchair, dreaming of devils and hooch and energetic photons. "Hallowed halls . . ." he muttered, dozing off.

PROVIDED PHOTOS

Pinback's bond was solidified by a mutual love of video games and sci-fi.

Anything I say to you is gonna come out wrong anyway . . .

Who: Pinback
When: Sunday, Nov. 21
Where: Lucky Bar
How Much: $16

by Kristin Evans

Up front, I really like Pinback. I've liked them for more than a hamster's age. Maybe even a well-supervised hamster's age. The chance to interview Rob Crow, half of the Pinback core, (the other half being Armistead Burwell Smith IV, a.k.a. Zach) was too exciting. Pinback for my first phone interview! What do you mean "call him on his cell?" Like a young *Home Improvement* fan given Jonathan Taylor Thomas's phone number, I was overwhelmed. This interview would have to be good.

As the title of the article may allude to, (other than a Pinback lyric from "Concrete Seconds," you cheeky fans) I fumbled through the interview. Thankfully, Rob was a great guy to talk to, regardless. They were just leaving Fayetteville, Arkansas, when I reached him. Rob described the previous night's show there as "Fun . . . good times."

Pinback has the kind of history that gives some modern musical purists hope for the future. Zach and Rob had both been active members of the San Diego music scene in the mid '90s. Zach was in 3 Mile Pilot (whose other members went on to form Black Heart Procession), and Rob played in Thingy, Heavy Vegetable, Snotnose, Fantasy Mission Force, and Optigonally Yours (phew!). Zach and Rob initially met through playing shows in and around San Diego, and they eventually ended up hanging out in the same circles, at the same houses. Here's the beauty: their bond was solidified over a mutual love of video games and sci-fi.

Both had time off from their respective musical commitments, and decided "Hey let's try to do something," as Rob put it. This "something" recorded, engineered and mixed their debut album in Zach's bedroom. Between the two of them, they created multi-layered, intricate "indie-pop" that has remained a Pinback trademark.

Their first, self-titled album came out in '99 to unexpectedly wide acclaim. Their second bedroom-recorded album, *Blue Screen Life*, was released in 2001. Again, this new Pinback CD was widely praised within critics' circles. This year marked the release of their third full-length album, *Summer In Abaddon*, which, you guessed it, ended up being a well-received new chapter in the Pinback saga.

I could go into the same descriptive dead-ends that other people have tried to pursue with respect to the "Pinback sound." I choose, instead, to suggest that Pinback's music may be the quintessential accompaniment to a thought-filled drive on a crisp fall day. With respect to the various characterizations of their aural esthetic, Rob tells me their music is intended to be "totally open to interpretation—there's no real wrong answer."

The end of the conversation with Rob went like this: I thanked him for being wonderfully understanding of my rookie interviewer status, and he replied with "Oh, no, it's alright. Nothing to be . . . You tried. Congratulations! (laughs)." At least I got laughed *with* by Rob Crow of Pinback, rather than laughed *at*.

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Heikki Sorsa pulls huge air.

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Jussi Oksanen jibs a huge rail.

Ready to hit the slopes?

Chulksmack by Mack Dawg Productions
Never Trust a Man with a Moustache by the Skids
Promo Copy by Defective Films

by Ford Walker

Three new snowboard movies are out to inaugurate the 2004-05 snow season, and they are sure to satisfy those who have gotten sick and tired of the bright fall colours and are ready to hit the slopes.

The heavy hitter of the three is Mack Dawg Production's *Chulksmack*, which features some big names in snowboarding. This is disappointing, because *Chulksmack* is rather dry and stale when compared to the other two movies. Specifically, the two biggest names in this movie, JP Walker and Jeremy Jones, fail to come up with anything new. You could simply take the same video part from the last 50 movies they made, slap it into this movie and call it *Chulksmack*.

This isn't to say that the movie is an utter catastrophe. The "Scanners" (snowboarding lingo for Scandinavians) came out in droves and proved that they can do it harder, longer, and with more style than most of the rich North American shredders. Jussi Oksanen, Heikki Sorsa and Wille Yli-Luoma all schooled Jones and Walker in style, coming up with fresh new moves and forming the movie's best video sequence.

Never Trust a Man with a Moustache is a great film. It showcases none of the "big name" athletes nor was it an expensive production. This is pure, down-to-earth filming with guys who don't get paid to do what they love to do but do it anyway. Simon Chamberlane is an impressive force. The Grenade Glove crew was also satisfied, doing some crazy jibs and pulling huge air. Another attractive feature of this film is the music, which was all spot-on punk and metal. Who could ask for more?

Promo Copy is another great film. In fact, of the three, it might very well have been the best, excluding the most annoying inter-sequence segue ever. The editor thought it was a good idea to piece each part with an effect that makes it look like the film is breaking apart (hence, defective films). The first time it was clever—the eighth time it was not.

Pretty sad, considering the riders have some awesome scenes. The best part by far is Eddie Wall, whose scenes are indescribably cool. Lauri Heiskari also has an insane part, as does Chad Otterstrom. This movie is what the Skids movie would have been with a bigger budget. It is pure, unfettered snowboarding, a very enjoyable experience save for the awkward segue device used to connect each part.

So overall, if I were to only buy one video this season, it would most definitely be *Never Trust a Man with a Moustache*. It's the best snowboard vid I've seen so far.

All three of these videos are available at local board shops.

Funky gospel

Ben Harper and The Blind Boys of Alabama
There will be a Light
Virgin Records

by Kristian Bjorgaard

You won't find Ben Harper's usual handcrafted acoustics or even his boastful folk melodies that enthusiasts have come to expect from the California native on this release. Instead Harper ventures into full-fledged gospel collaboration as he teams up with the historic Blind Boys of Alabama. Such a venture fashions *There will be a Light* into a whimsical church experience. Its eleven tracks see a fusion of gospel blues blended with soulful choirs and rousing gospel melodies, which unfold like mindful prayers.

When the Blind Boys of Alabama first formed in 1940, their mission was to expand traditional gospel/soul realms while incorporating contemporary songs and innovative arrangements into their hallowed style. Here, their haunting harmonies mesh with Harper's searing highs and emotionally driven underside to accomplish just that. Eight of the songs are Harper originals, including a spruced-up version of his "Picture of Jesus." Elsewhere, one finds Bob Dylan's "Well, Well, Well" and the renowned gospel classic "Satisfied Mind." The title track, "There Will Be a Light," is the highlight of the CD, with the liberating howls of the Blind Boys echoing over a breezy blues beat.

Even if gospel music isn't quite your thing, you may still find solace in the funky blues beats and colourful guitar-work provided by Harper's Innocent Criminals. *There will be a Light* invites us to "leave all our troubles behind" because Ben Harper and the Blind Boys of Alabama make certain that "we're gonna make it to the church on time."

Low Millions for all seasons

Low Millions
Ex-girlfriends
EMI

by Sacha Narine

Oh, yeah. Here's an album to sink your teeth into. I've been looking for something to stem the tide of joyless emo, and here it is—emo avec joie!

Adam Cohen, Low Millions' lead singer and songwriter, spends a lot of time thinking about lost ladies. Luckily for us, he writes some f'n' great songs about them too. "Eleanor," the CD's opener, draws us in with its tearless honesty.

Personally, I am sick and tired of listening to thin-skinned wrist-slashers whimper about their pedestrian problems. Note to the emo sub-culture: you can't make us feel for you. You just can't. If your lyrics and musical style strike an emotional chord, great. Well done. You've succeeded. But manipulating listeners works about as well as cleaning your esophagus with a toilet brush.

Low Millions' debut, on the other hand, rings with a kind of sweet, sappy sincerity. Too bad it's so friggin' cold out, because *Ex-girlfriends* makes a pretty decent spring/summer album. Hell, it works for fall and winter too. And that's the best part. This is multi-tonal music. You don't have to be singularly sad or happy or angry to enjoy it.

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Refunds: Every UVIC student is a member of VIPIRG and pays a membership due through their student fees. Undergrads pay 3$ per full time semester or $1.50 per part time semester. Grad students pay 2$ per semester. This fee is refundable by cheque to students during a refund period each semester.

The **Fall 2004 semester refund period** will be held **Monday November 22, 2004– Friday, December 3, 2004.** Refund forms can be picked up at the VIPIRG offices in SUB B120-122. info: 472-4558. Forms will be posted outside the office for convenience of students coming outside office hours.

Martlet staff paper critique

If your name is in the staff box, you are invited to attend a meeting **Dec. 2 at 12:30** in sub b011, following the regular paper critique meeting.

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Guys and Dolls full of humour and heart

What: Guys and Dolls
When: Until Nov. 27
Where: Phoenix Theatre, UVic
How Much: $11 to $22

by Michelle Martin

Guys and Dolls? If this wasn't the name of one of Broadway's longest running musicals, a bizarre scene of a guy brushing Malibu Barbie's hair may have infiltrated my mind's eye. But since "Dolls" is a reference to girls, I knew this play had to be retro.

On the Nov. 4 premiere, I arrived at UVic's sold-out Phoenix theatre accompanied by a friend with a self-proclaimed sick obsession with musical theatre. She was anxiously anticipating her fifth *Guys and Dolls* performance. I simply wanted to be entertained for the three-hour, two-act, 19-song show.

Neither of us were disappointed. In fact, the play was so absorbing that I only noticed my right leg had fallen asleep when I stood up for intermission. The lively song-and-dance numbers were seamlessly interwoven into a plot filled with tough-talking gamblers, righteous missionaries and humorously dysfunctional relationships. Though the play's overt gender wars may have been retro enough to enrage a few die-hard feminists, the story is undeniably charming, as it fuses edgy humour with traditional values.

Based on the story and characters by Damon Runyon, the show unfolds in the sin-filled Broadway district of New York City. Nathan Detroit, played by Sebastien Archibald, bets Sky Masterson, played by Colby Wilson, $1,000 that Sky will not be able to take Sarah Brown to Cuba. This is no easy feat.

Sarah, played by Karen Taylor, is a missionary from the local Salvation Army who has recently arrived on Broadway to reform sinners. With a little bribery from Sky, Sarah is finally convinced to go. To his surprise, Sky ends up falling in love with Sarah when she lets loose in Cuba after a few too many Bacardi-infused cocktails (she is easily convinced that Bacardi is a Cuban spice).

Throughout the play, I was delighted to see that each of the 23 performers had established distinct characteristics for their roles, even for speechless background characters. In fact, my eyes were often diverted from the main characters to background antics, like the drunken stumbles of Brandy Bottle Bates.

The play is filled with scene-setting details, such as the convincing New Yorker accents, precise choreography and era-appropriate costumes, including hats, bowties and a lot of plaid. Director and department chair Brian Richmond praised the 100-plus behind-the-scenes contributors. The energetic dance scene in Cuba felt like a whole party, even with only six actors on stage. With this level of detailed choreography, it is no wonder that the UVic performers rehearsed 20 hours a week for over eight weeks.

"Guys need dolls and dolls need guys" in this over-the-top '50s romance. PROVIDED PHOTO

For a play based in the 1950s, the humour in *Guys and Dolls* definitely has an edge. One man runs offstage with a book covering his groin after watching a risqué dance number by the Hotbox girls. Also, Nathan Detroit spends the majority of the play avoiding tying the knot with his fiancée, Miss Adelaide, after a 14-year engagement.

As Miss Adelaide, Kathlene McGuinness is a true gem. With a whiny accent like All in the Family's Edith Bunker, she takes her character over the top. In "Adelaide's Lament," she sings (and sneezes) about all the sicknesses she contracts because she is not married. Even more comical, Adelaide innocently explains to her fiancé that they have to get married because her mother believes they already are. With five kids. And another one on the way.

Like "Adelaide's Lament," the musical selection is intrinsically intertwined with the plot and is often propelled by dialogue. Not being as musical theatre-obsessed as my friend, I feared the songs might progress into eardrum-popping, opera-like aural territory. Fortunately, the songs were a pleasant addition to my experience. *Times Colonist* reporter Adrian Chamberlain said, "Singing is the biggest weakness in the production." But as a group of young actors, not professionally trained Broadway singers, I didn't find them half bad and certainly didn't see anyone reaching for their earplugs. In fact, some songs were downright fantastic. In Katie Hood's part of "I'll Know," she hit the high notes effortlessly. Other songs like "Sit Down, You're Rockin' the Boat" are a toe-tapping, knee-slapping good time.

Along with its humour and edge, I was struck by the show's romance. When Sarah Brown and Sky Masterson finally kissed, I felt a heart flutter in league with the final scene in *the Breakfast Club* when Clair Standish (Molly Ringwald) gives John Bender (played by Judd Nelson) her diamond earring.

Romance aside, *Guys and Dolls* is intended (as "naturalistic" drama) to convey a message. Richmond believes that this message is quite simple. "Guys need dolls and dolls need guys," he says.

Whether you're a musical theatre fanatic or an interested novice, *Guys and Dolls* is certainly a show worth seeing. Tickets can be purchased by calling (250)721-8000 or by visiting the Phoenix Box Office on Ring Road.

Wide Mouth Mason's Earl Pereira gets badass

Who: Mobadass
When: Saturday, Nov. 19, 10 p.m.
Where: Steamer's Pub
How Much: $6

by Sacha Narine

Earl Pereira of Wide Mouth Mason is bringing his new act, Mobadass, to Victoria this Saturday. Pereira writes all of Mobadass's songs, and he names The Police, Sublime and K-OS as influences. Of the new group, Pereira says, "Even though it's modern rock, the sound has elements of reggae, funk and hip-hop to it."

Pereira points out that he keeps one thing constant in all his music. "Whichever group I'm playing with, I make sure to keep the energy level high so that everyone is having fun— either bustin' it on the dance floor or rocking out."

The Wide Mouth Mason bassist knows the importance of live shows for the fans.

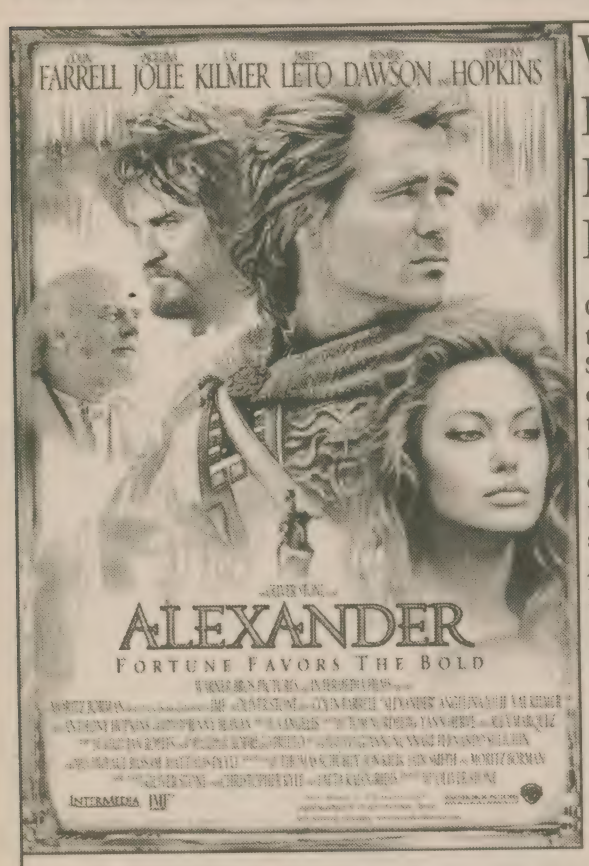
"A connection has to be made between the artist and the audience. If the artist is good at what [he or she] does and clearly is enjoying playing, then that vibe starts to spread around the room to create an energy that is so crucial. Then the trick is maintaining that energy for as long as you can, so that people leave wanting more."

According to Pereira, the Canadian music scene is in a state of rejuvenation. "Artists are realizing that they don't need major record labels, mainstream video or radio play to build a fanbase and be successful. I was indie, then I got signed to a major [label] only to wish I was indie again—which I am."

He criticizes MuchMusic for having degraded into an MTV-esque cycle of pop videos and sensationalism. "It would be great if there was a music station that just focused on good music by talented artists. What a concept, hey?"

Also, Pereira thinks the Thundercats are cool. Especially Panthro. And I think we can all agree on that.

Mobadass is currently working on a new CD with an unspecified 2005 release date. A new Wide Mouth Mason record will be out in early 2005 on "an indie label to be announced."



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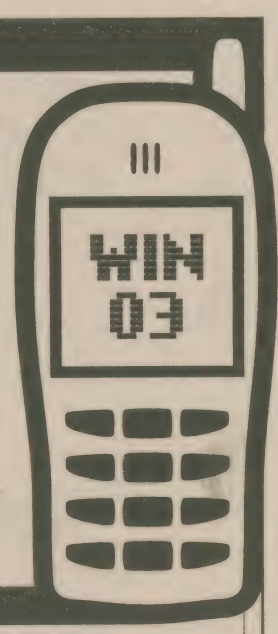

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Opera Erotique turns up the heat

A passionate performance of song, dance and daring sexuality returns to Victoria

What: *Opera Erotique*
When: Nov. 17 to 21, 8 p.m.
Where: Victoria Multi-Cultural Centre, 1417 Broad Street
How Much: $20 to $25

by Jane Griffith

I arranged to interview Gwen Dobie, stage director and writer for Out the Box Production's *Opera Erotique*, but failed to organize how we would recognize each other in the agreed-upon coffee shop. Would she wear traditional stage director clothes? Should I wear typical writer clothes? Should I find a laptop, a stainless-steel commuter's mug and horn-rimmed glasses, even though I have better vision than Hugh Downs and Barbara Walters? How will I afford a laptop?

I etched Dobie's promo photo from her website into my permanent memory but that wasn't helpful either—it turns out she is not black and white and not two-dimensional. Instead, Dobie turned out to be a blonde-haired woman bubbling with excitment about the second running of *Opera Erotique*, and she's anxious for Victoria to see it.

Dobie, in partnership with William Mackwood and an incredibly talented production team, has created a unique multidisciplinary, thought-provoking performance entitled *Opera Erotique*. It is a show of operatic vocal and musical arrangements, dance and acting. If you missed *Opera Erotique* the first time around, this is your chance to see it. The show is touring again, hitting Victoria, Salt Spring Island, Pender Island and Vancouver.

Opera Erotique (drawing from Catharine Clement's *Opera, or the Undoing of Women*) explores why sexual, strong women in classical opera (in *Carmen*, for instance) must die at the end. Reread the previous sentence now and scream the word between "why" and "strong" to discover one of the themes of *Opera Erotique*.

"When the show was over, I was asking audience members, 'Was that hot enough?'" says Dobie of *Opera Erotique*'s first performance. Dobie explains that the show is "titillating" and hot while it unabashedly challenges traditional representations of sex. But just as comfort boundaries for the audience are crossed, the cast flips and uses humour—sex and humour are interchangeable because they are both a release.

While the performers and production team are multidisciplinary, all were classically trained in some discipline. Dobie explains that all performers are "grounded in solid training." Once the classic technique is learned, the cast and crew can "break the rules" and deconstruct while still respecting and admiring the formal disciplines of opera, drama and dance that they emerge from.

MILES LOWRY PHOTO

Rather than playing in large venues, *Opera Erotique* entertains audiences in intimate settings.

Like the multidisciplinary performers, *Opera Erotique*'s venues are also atypical for opera. Instead of large concert halls, *Opera Erotique* is meant to be performed in small and intimate settings, just as opera was performed 100 years ago. This has posed unusual problems for an opera, though. One of the venues, a nightclub in Vancouver, usually employs four to five bouncers for events. Dobie is struggling to convince the establishment that operas generally do not draw a crowd that requires bouncers.

The show also displays its appeal to intimacy by providing pillows in the first row so that audience members can lounge and enjoy the showcase. At the first show, the audience was hesitant about the comfy zone, thinking the pillows were some strange kind of sexual audience participation. Dobie explains that at subsequent performances, the front row of pillows became the hottest seat in the house.

With a cast who are "exquisite inside and out" and a highly skilled production team, *Opera Erotique* promises to be a wonderful performance of daring sexuality, gripping music and innovative dance. But don't try to fit it and Gwen Dobie into one slot—both she and *Opera Erotique* have too many passions to be pigeon-holed.

Ain't no sexy bitch

The Sexy Bitch's Book of Finding Him, Doing Him and Dating Him
By Siobhan Kelly
Ulysses Press (2004)

by Andrea Dupuis

The Sexy Bitch's Book of Finding Him, Doing Him and Dating Him is one of those books you hide when you have company over, like the *Joy of Sex* or *Sperm Wars*. They come in handy but should be read in private, and one should never admit to reading them.

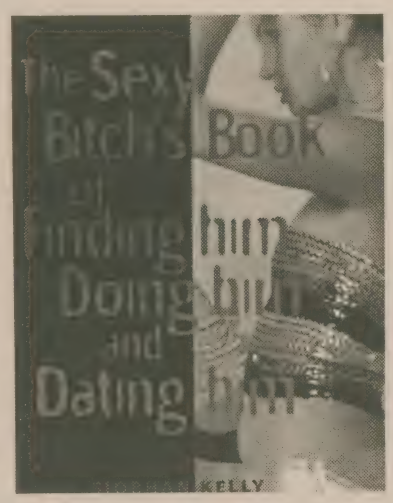
This humorous pocket-sized book attempts to answer basic questions raised by single women. Self-professed "Sexy Bitch with the engagement ring," author Siobhan Kelly delves into the gritty world of single women, and offers advice for the "Sexy Bitch," the woman who "regard[s] dating as a sport as much as a way to form relationships."

In short, a Sexy Bitch is a woman on the prowl.

An entertaining book—if not taken too seriously—*The Sexy Bitch's Book* offers some interesting advice to a presumably good looking, self-sufficient, hard-working urban female audience in a Carrie Bradshaw-esque manner.

The advice is chronologically arranged from the moment of first contact with the potential mate to the moment of parting after a night of raw passion. Kelly gives advice on topics ranging from the best venues to meet a man, how to flirt, how to end the night, how to "entrap" him into going on a first and second date, what night of the week to go out, what one should carry in her purse, and whether to kiss him or not.

At times *The Sexy Bitch's Book* seems plagued with contradiction, and Kelly never addresses the problem. The Sexy Bitch has to be self-sufficient and strong but maintain vulnerability. She has to be sexy but not too sluttish. She has to wear enough make-up to appear sexy but also has to remain "natural."



However, Kelly has a likeable, conversational, big sister tone, and some of her advice is hilarious. For example, she advises the Sexy Bitch to be well prepared for sex on the first date by trimming the goods: "While you don't have to be a slave to hot wax, he doesn't need to be confronted with a bush so big the government wants to turn it into a national park."

Written presumably for middle- to upper-class women, Kelly assumes the reader has the funds and free time to hunt down Mr. Right every night of the week. The rest of us poor bitches are left to fend for our desperate selves with our empty pockets, blue jeans and a handful of A&W coupons.

After reading *The Sexy Bitch's Guide*, I don't feel any closer to being a Sexy Bitch as I do to being able to afford a Fendi purse. But the book might come in handy for women on a mad hunt for a mate or those not too embarrassed to give it a spot on the bookshelf.

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PROVIDED PHOTO

STOMP **connects world culture through rhythm.**

Pulse: A worldwide rhythmic tour

What: *Pulse: a STOMP Odyssey*
When: Runs daily
Where: IMAX, Royal BC Museum
How Much: $9.50 students/$10.50 adult

by Rena Blom

I wasn't sure what to expect upon deciding to go see *Pulse: a STOMP Odyssey*. Was it simply going to be a performance of the off-Broadway hit *STOMP* filmed on an IMAX camera?

I was pleasantly surprised to discover that no, it was not a performance of *STOMP*, nor was it a typical IMAX show. At first I wondered, where is the narration and the documentary style typically associated with an IMAX show? But soon the message came across loud and clear. This is a movie about rhythm and music. Thus, Luke Creswell and Steve McNichols, the directors of *Pulse* and co-creators of *STOMP*, chose to allow rhythm to speak for itself.

Creswell and McNichols do a great job of representing rhythms from around the world. From two stylistically opposite marching bands crossing the Brooklyn Bridge to Timbalada drummers in Brazil to a procession in Kerala, India—*Pulse* takes us on a worldwide rhythmic tour.

"We started out making a film about rhythm, and it evolved into a film about humanity," explained McNichols. The show illustrates the connections between seemingly different people through rhythm and music. On the rooftop of the Alhambra Palace in Granada, dancer Eva Yerbabuena displays the passion and power behind flamenco dancing. In Transvaal, South Africa, a young group of dancers performs a joyful and celebratory dance, producing music and rhythms with singing, clapping and with shakers tied to their ankles. Moving from a West African drumming group to a tap dancer and then on to a section of break dancing, *Pulse* illustrates the connections of African dance out of which American jazz dance and music developed and went on to influence other forms, including tap and breakin'. By the end of the show, the viewer is left with an intense urge to travel.

This is not only a show for those enticed by music or dance. The stunning locations chosen for the performances are enough of a reason to see it. *Pulse* does a fantastic job of illustrating the connections that run across the world in the form of rhythm, and in doing so, reveals vast and beautiful landscapes and equally beautiful people from all across the world.

Reading break: the debacle

by Sacha Narine

Wow, I really humped the poodle this reading break. It was one big, clunky mess of homework, shows, movies and long-winded e-mails.

Pilate was supposed to play at Legends on Friday, Nov. 12. But did they? NO! Their frickin' singer had laryngitis (a painful infection of the scrotum often contracted from loose women and dirty silverware). So, Boy played and I went home early. Let's review Boy.

Boy's live show sucked. Hard. The titular Boy, Stephen Kozmeniuk, has precisely zero stage presence. He said the following things (seriously): "We're gonna give it 150 per cent tonight." "I know what you guys [the audience] are about. You guys are about rock and roll." He actually said that. And he couldn't sing the chorus from "People Come On," so he cheaped his way through it on one low note. Dork.

Let me amend my previous statement. Stephen Kozmeniuk has negative 13.2 stage presence. That's 13.2 points below simply not going on stage at all.

On Saturday night, Marble Index played at Central Bar and Grill with Lowest of the Low. Luckily for Victoria music fans, both bands made it on stage. Unluckily for me, I showed up at 10:50 and Marble had already played.

I walked in the door and met Erik, a music promoter working for Marble. He said hi and then proceeded to murder my soul by telling me that Marble had just finished and that they'd "left it all up there." Apparently they slayed while I was sitting on a bus thinking "I can't wait to see the Marble Index."

I hung around for Lowest of the Low and quickly realized that they're an edgeless band, lacking even the tiniest hint of danger, ambition, innovation or sharpness. You'd cut yourself on Boy before you'd get a scratch from the doughy clowns of Lowest.

So, that was a rough couple of days. What'd you get up to?

Beware of the *World of Warcraft*

by Sacha Narine

Beta. No longer just the obsolete precursor to VHS, beta is now a fancy code word for software testing. Specifically, beta testing is the second round of evaluation before a program or game is approved for release.

In this case, we're talking about a game called *World of Warcraft*. Snazzy name, isn't it?

WoW belongs to the massively multiplayer online role-playing game genre, which we abbreviate as MMORPG, one of the silliest bits of jargon in the computer world.

MMORPGs have been around for seven years and got started (in a commercial sense) with the release of Sony's *EverQuest*, a game that allows players to wander a virtual world full of orcs and goblins, charge into battle with axes and swords, and chill out in the tavern with a warm mug of mead in one hand and a hot wench or farmboy in the other.

Since 1997 the genre has exploded, with over 20 games released in the past five years. A sequel to *EverQuest* is on the way, a superhero-themed MMORPG called *City of Heroes* hit stores earlier this year, and a number of sci-fi games like *Earth and Beyond* have taken a chance on space, the final frontier, with varying degrees of success.

It seems most gamers want their MMORPGs full of pointy-eared elves with ridiculous names like "Angorieleth" and "Kelvinator Silverwang." Fantasy themes rule the genre.

Jumping onto that bandwagon like a frat boy on a pony keg, *World of Warcraft* brings the established *Warcraft* gaming franchise, known for cinematic storytelling and strategic gameplay, to the online world.

I've been lucky enough to partake in the beta test for *WoW* and here's what I have to report: MMORPGs are fucking scary, soul-consuming monsters.

I loaded up the game, set up my character—a white-haired human paladin (holy knight) named Fuge—and stepped into the virtual world. This first glorious taste of fantasy role-playing started off with about 10 minutes of fucking with the game's interface and control scheme to figure how to play and what to do. But after that, the true glory began.

With wolves!

A step up from the rats of other RPGs, *WoW* sucks you into the carnage of battle, the honor of combat, by letting you beat the shit out of an endless supply of Timber Wolves, Lesser Wolves, Small Wolves, Playful Wolf Cubs, and so on. The reason you have to fight all these damn wolves, which literally never go away, is that you're not strong enough to fight anything else.

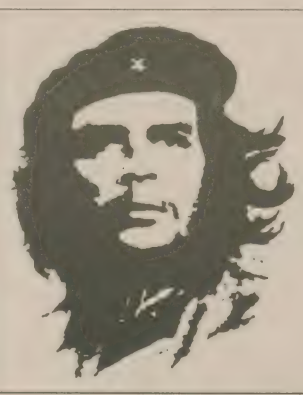
RPGs work on a character level system, which means your character starts at level one as an anemic, useless tool and, as you fight, you gain levels. Each level allows you to take and dish out more damage, use cooler armour and weapons, take on higher-level quests, and fight bigger, better types of wolves and millipedes and shit.

I'm at level six, I've skullfucked about 215 Huggable Wolf Cubs and another 130 Weak Kobold Ditchdiggers, and I can tell you that *World of Warcraft* scares me.

It's an utterly mindless game, always urging you to continue fighting weird monsters in pursuit of the next level. And you know what comes after that? Another fucking level!

MMORPGs are made for people who either hate the real world or who have found a way to stop time. I can't imagine playing *World of Warcraft* without developing a horrible addiction. Its style of gameplay lends itself to long marathon sessions and sleepless nights, something I can't manage anymore.

My time with the *WoW* beta is over, and my soul will recover, in time.



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Vikes women confident after opener

by Stephanie Baker

The Canada West women's basketball season opened on Nov. 5 with the Vikes earning a hard-fought win against the University of Lethbridge Pronghorns.

A decent crowd turned out to see two evenly matched teams deliver what was from the beginning a quick and aggressive game.

It started with the Vikes scoring in the first 20 seconds. But the game would always remain close. Each time the Vikes began pulling away, the Pronghorns were able to reel them back in and tie it up.

Lethbridge's Jordana Mitimore helped keep the Pronghorn's chances alive. Her brilliant passing play in the first half allowed teammate Candace Thompson to slip through the Vikes defence netting two key points on the play.

The Vikes never led the half by more than five points and ended with both teams tied at 31.

In the second half, though, both teams picked up speed, and UVic looked much stronger than they had in the first. The Vikes' Jody Potts made this apparent with a magnificent steal from the Pronghorns, netting two points on a breakaway.

The turning point occurred when the score was tied with two minutes left. With both teams eager for victory, it was Vikes forward Jennifer Diana scoring an important three-pointer that put UVic ahead. From then on, the Vikes never again gave up the lead and ultimately pulled away to win the game 76–62.

The Vikes stars for the evening were definitely Jody Potts, Jennifer Diana and Jania Mynott, scoring a combined 54 points.

Vikes Coach Brian Cheng thinks it was a good start to the season.

"I thought this Lethbridge team was good," he said. "You've got to give them a lot of credit. They met us punch for punch and played like this was their own court."

Cheng said out of all the teams affiliated with Canadian Intervarsity Sports (CIS), 8 out of the 12 teams in the Canada West division are ranked in the top 10. Though Lethbridge isn't one of them, it shows just how good all the teams in the league are.

But even with a Vikes win to open the Canada West season, there are still things that the team needs to work on.

"Our defence didn't come together until the end. There needs to be more support from the bench," Cheng said.

The women have gone on to win three consecutive games since their season opener, the last of which was Nov. 13 against the Trinity Western University Spartans.

It was quite an intense game with neither team pulling ahead too far. In the dying seconds with the Vikes up by five, the Spartans made a clutch three-pointer to fall within two. But they would get no further.

UVic would ultimately prevail, holding strong with some successful free-throw shooting taking a 56–52 victory. Jamie Bell came off the bench leading UVic in their victory and earned herself a game-high 15 points.

The Vikes now find themselves in fifth place, up one spot from last week, in the current CIS women's basketball standings.

The Vikes return home to McKinnon gym for a two back-to-back games against long-time rival UBC Thunderbirds. Game time is 6:30 p.m. on Nov. 19 and 20.

NIC HUME PHOTO

Krystal Hawksworth of the Vikes keeps a U. of Lethbridge defender at bay on her way to the net.

SPORTS BRIEF

Men's soccer best in Canada

The Vikes men's soccer team was crowned number one in Canada this past weekend, defeating the McGill Redmen 3–1. It was the fourth national title for the Vikes and their first since 1996.

Vikes forward Carl Speed opened up the scoring, capitalizing on a loose ball after a cross from the left side. But before the half was out, the Redmen were able to tie it up. The score at half was 1–1.

The Vikes were up one heading into the final minutes of the game, when rookie Patrick Gawrys posted an insurance marker on a breakaway to put the game away.

The Vikes Sean Battistonia, fifth-year midfielder from Victoria, was named Adidas player of the game and voted by the coaches as Tournament MVP.

—compiled by M.B.

Umm...Does anybody wish to write for sports? I'm interested. Drop me a line, the one at the top of the page.
Much appreciated.

'Laces out' for Roughriders again

Two years in a row, two close games: Saskatchewan 'Riders fail to make it to the Cup

by Mike Berry

What started off as a long wait at the airport—bombing down the highway and weaving through traffic only to arrive home after kick-off— ended in a B.C. 27–25 OT victory over Saskatchewan in the Western Division CFL finals on Sunday.

If you thought this opening was nonsensical, so was B.C's victory.

Looking at the game's stats, Saskatchewan led in all aspects. They led in total yards passing and rushing. They led in time of possession. They even had five sacks, which ultimately gave B.C the most yards backwards. But this doesn't really matter unless you've got the score on your side, does it?

It comes down to performance in the clutch, and Saskatchewan just didn't have it. Three times, this proved a detriment in the Roughriders' game plan.

The first instance occurred at the end of the first half. Up by seven and nearing the end of a beautifully executed second quarter, the Roughriders tried to extend their lead to 10.

It was a quarter that saw numerous 'Rider sacks and Burris, their quarterback, connecting more times than WestJet.

But Saskatchewan's Ray Finkle topped it with a brutally misplaced 38-yard field goal. Oops, did I say Ray Finkle? I meant Paul McCallum.

Now I don't know if it was a little windy inside BC Place Stadium, but either way his miss would prove costly in the end.

At the end of the fourth quarter, once again, the Roughriders had the chance to take the game. From only yards away, they tried to run their way to victory. But instead they fumbled it, giving the Lions one last opportunity, though the Lions had many yards to cover.

With Cassey Printers, B.C's leading quarterback, out of the game, it still looked good for Saskatchewan. But the resilient veteran Dave Dickenson managed to get the Lions within dicey field-goal range. And they had to go for it.

From 47 yards out, the Lions kicker Duncan O'Mahony was insatiable, forcing the game into overtime and keeping the Lions' hopes alive.

Now in OT, it was do-or-die for both teams. I had to listen to my girlfriend, a fellow Saskatchewanian, scream at the television set, "Don't do this again to us this year, you (expletive deleted)." She was referring to last year's loss to Edmonton. Her screams were futile.

In OT, it's not about the first team to score but the first team to stop their opponent from scoring, or you could just . . . let them not score themselves.

Saskatchewan was first to drive down the field and were seemingly unstoppable. Opting for a field goal from 18 yards out, it seemed the game was all but over. But would you have guessed it—Finkle missed again . . . laces out!

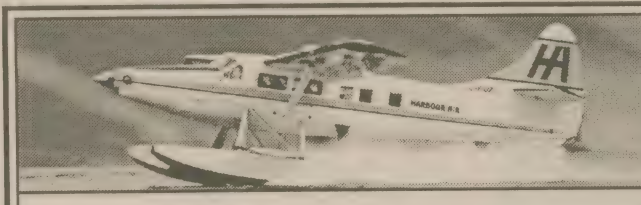
The game was basically handed over to the Lions, and they wasted no time in seizing the opportunity.

B.C's kicker Duncan O'Mahony was definitely a clutch player, scoring once to bring the game into overtime and again, from 40 yards out, to take 'em to the Cup.

It looks like the Lions will be playing the Argonauts from Toronto in next week's Grey Cup match. Unfortunately, I didn't get to see that game, but my armchair-quarterback roommate told me Montreal deserved it. Looks like the Grey Cup's going to be a battle of the "undeserved," but it should be interesting nonetheless.

Within hours of their loss, Paul McCallum has had eggs thrown at his home, manure dumped on his lawn and has been subjected to numerous threats. He's been quite apologetic and says his performance should not let anyone forget the 'good performance' of his team.

He's right.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Vikes B-ball sizzlin'

by Tori Wong & Mike Berry

The Vikes men's basketball team opened their season wrestling Alberta's University of Lethbridge Pronghorns. on Nov. 5 The game's 44 fouls made it more like a rumble in the jungle—or rumble on the courts—than an intervarsity basketball game.

The Pronghorns gored first, scoring within the first few seconds of the game. They continued to deliver a beating, stampeding through the Vikes' line of defence and putting up basket after basket.

But like every well–co-ordinated team, the Vikes take time to warm up and find their rhythm.

The Vikes scoring machine was kickstarted once Shaun Doherty put up UVic's first basket. By the end of the first half, the Vikes seemed to have rounded up the Pronghorns taking a 36–29 lead. Chris Trumpy topped the scoring with eight points.

At the start of the second half, the Pronghorns once again opened the scoring. UVic suddenly seemed more on the rocks than on the attack, as Lethbridge gored the Vikes with eight consecutive points.

But with potent willpower, the Vikes fought aggressively for every available point. They prevented the game from being shipwrecked and turned it around for good. Doherty became a martyr in motion, driving down the court, effortlessly teasing the ball into the basket.

With great confidence and a strong defence the Vikes kept the Pronghorns off the board for the duration of the game. Ultimately the Vikes were triumphant, winning their first game of the season 74–65.

The Vikes' Chris Trumpy, with 17 points, was the top scorer of the game. Graeme Bollinger also put up good numbers, scoring 12 for the night.

In all, the game had virtually everything: excitement, action and aggression. More importantly, it ended with the Vikes feasting on the Pronghorns—the only thing missing was the barbecue sauce!

Since their start this season, the men have won one game and lost two, the last of which was on Nov. 13 against Trinity Western.

In their last game, the Vikes looked unstoppable in the opening moments of the second half. Led by Mitch Gudgeon and Chris Trumpy the Vikes built an overwhelming 14 point lead.

But the Spartans' "Mailman" Adam Friesen had yet to deliver his complete package.

In the last eight minutes of the game, he put up 16 of his game-high 25 points for the night. It was ultimately by his hand alone that the Vikes received their second loss of the season, going down 79–75.

The Vikes return home next weekend for two games against the UBC Thunderbirds. The games will be played Nov. 19 and 20 at 8:15 p.m. in the McKinnon gym.

NIC HUME PHOTO

Two pouncing Pronghorns try to stop Vic's Eric Rushton en route to the Vikes 74–65 victory.

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VOLUNTEERS WANTED

Canadians for Ethical Treatment of Food Animals are looking for members to take an active part in their organization, Our mission is "a stress free life and a humane death for food animals." Contact L. Dymond at 388-5165 or littlerockstables@shaw.ca

Good-Hearted Volunteers Needed!

At Recreation Integration Victoria we facilitate active lifestyles for people with disabilities. By making only a small time commitment, you could have the power to change someone's life. Looking for volunteers to provide one-on-one assistance for people with disabilities in a recreational setting. To get involved or for more information, please call Dustin at 477-6314.

Explore your strengths and improve your job opportunities! Here at Recreation Integration Victoria we facilitate active lifestyles for people with disabilities so we are asking you to include someone into your recreation or leisure regime. To take advantage of this great volunteer opportunity please call **Danielle at 477-6314**.

ON CAMPUS

Attention all UVic students! On Tuesday, Nov.23rd, UVic's Centre for Asia-Pacific Initiatives (CAPI) will be hosting an exciting multi-cultural "Work & Study in the Asia-Pacific fair," in the SUB's Michelle Pujol Rm. from 10:30 a.m.-3 p.m. Meet representatives from CUSO, IICRD, IESS, Japan Co-op, Career Services, JET, CAPI, SFU International, SWAP, & PASSS. Explore opprotunities for studying, interning, teaching English, volunteering, and working on local minority rights and sustainable agriculture initiatives in the Asia-Pacific region. No matter what your degree is, there are opprotunities for you.

Looking for alternative sources of information on issues such as globalization, militarism, sustainable living, queer issues, racism and economics? Come to the VIPIRG library in SUB b122.

Pregnant? Explore the diversity of choices available to you. Contact holywild@uvic.ca for more info.

CINEMA WITH A CONSCIENCE
Amnesty International's 3rd Annual International Film Fest, Nov. 19, 20 and 21 at UVic's David Lam Auditorium. Starts at 7 p.m. Entrance by donation. For more info contact Mariko Miller at 418-1235 or visit www.amnestyfilmsvictoria.ca

ANNOUNCEMENTS

ROOMMATE WANTED— 2 bdrm apt., Oak Bay Junction, $335/month, incl. heat & hot water, cat ok. Call Steph: 721-0623.

Join the Uvic Chess Club
Come and learn to play chess or improve your game. Club meets every Tuesday evening from 6:30-10 in the HSD building room A260. Contact dejamer@hotmail.com for more info. and put "chess" in subject box. Hope to see you there.

Malahat by Lamplight features Lori Malea Acker and Pauline Holdstock, Thursday, Nov. 18. Lamplight books 551-A Johnston St., Doors open 7 p.m., Reading at 7:30. Admission free, limited seating.

Skate with Santa 2004, Sunday, Dec. 12/04, 1:00-2:30 p.m., Pearkes Recreation Centre, 3100 Tillicum Rd., Victoria. Adults: $3, Child/Students: $2, Free skate rentals.

MENTORS NEEDED
Mentor an elementary student 1 hr/week. Play games, sports, make crafts, read and cook. For more info. call Bonnie at Big Brothers Big Sisters 475-1117, ext. 46.

SERVICES

Spa services at Discount Prices close to UVic. Esthetics, Gel Nails, Waxing, etc. www.alluredayspa.ca

FOR SALE

POOL TABLE - Not slate top. Felt is in great shape. Two cues, billboard and snooker balls. $200 obo. 721-2523
FREE-HIDE-A-BED - No tears or holes. Needs a little cleaning. 721-2523.

1988 Toyota Tercel. Runs well. Good student transportation. $1,200 call 658-2783.
Smith Corona XD 4800 English/French Word Processing Typewriter, with 75,000 word Dictionary, in A1 condition. Includes extra ribbon, metal typewriter table and Living French Language Course, for sale. Contact Eric Dowse at eedowse@shaw.ca or phone 652-9766.

HEY YOU!

Shnookems, Love-muffin, and Cupcake...RH and J-LO are your DG's that want some hot lovin'!! You know where to get it—so touch us where we like it!

If you can't be with the one you love don't fuck over the one your with by pretending to love them. That ain't nice.

A—Can I borrow your green thumb? My plants are dying.

Dancer—You, me and Herzog. When?

Hey, would you please stay out of my dreams? I like dreaming to escape reality, not re-live it.

If all of these were real, life would be a whole lot funnier.

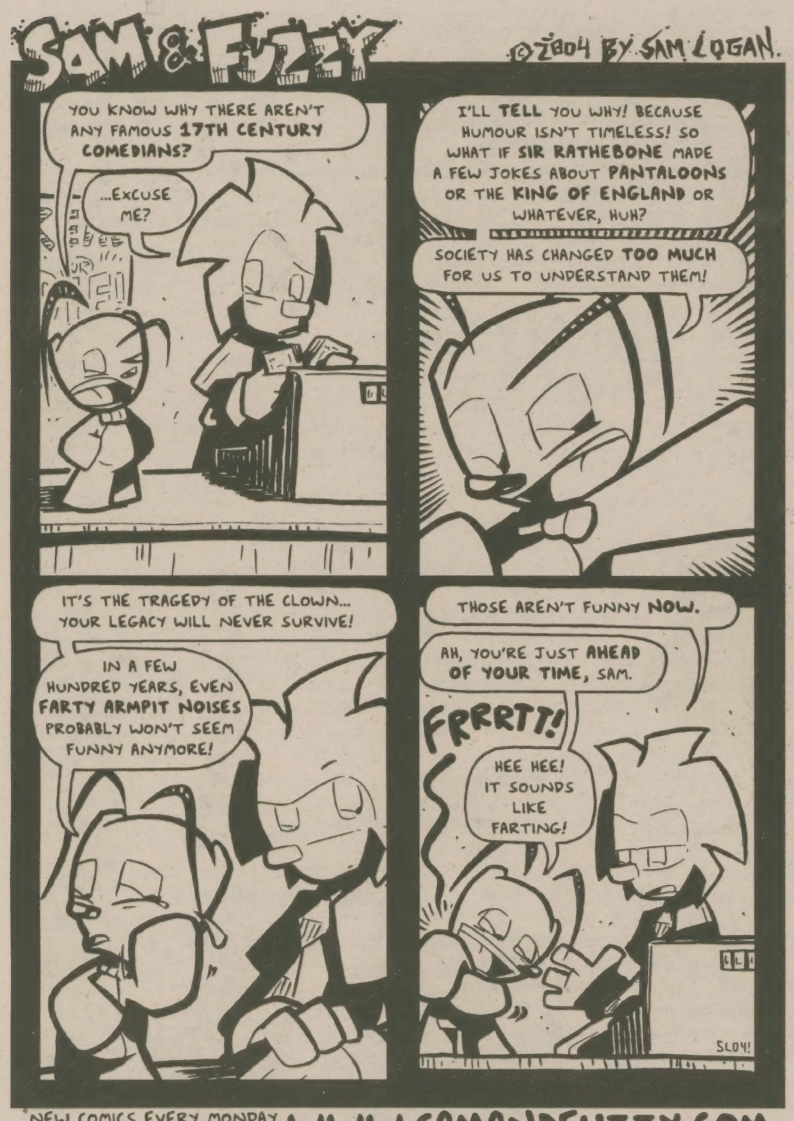
Hey! You! From the Hey you! directly above this one. Some of these *are* real, punk. Life *is* a whole lot funnier than you think. Fuddy-duddy. Harumph.

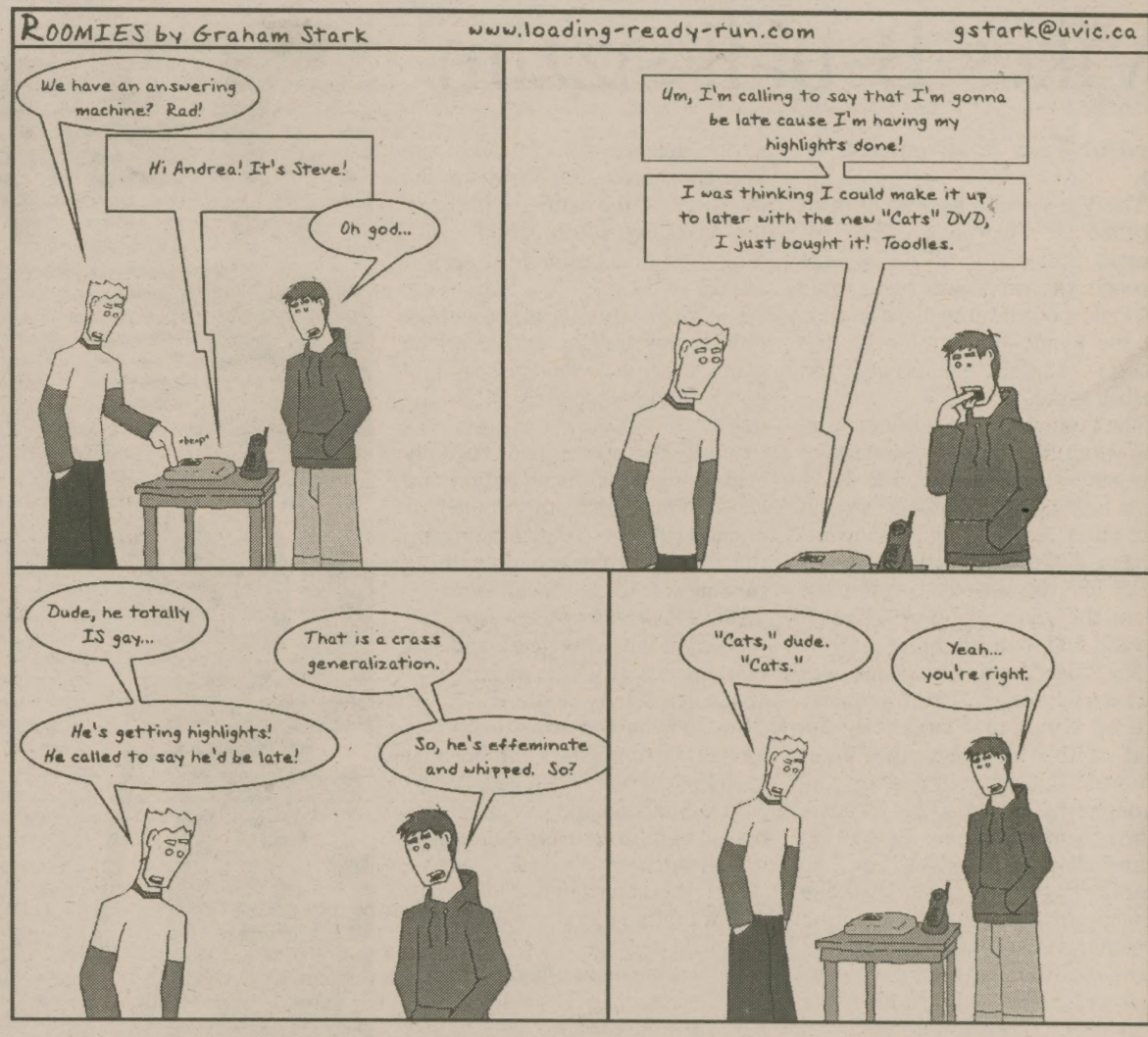
Pork chop sandwiches!

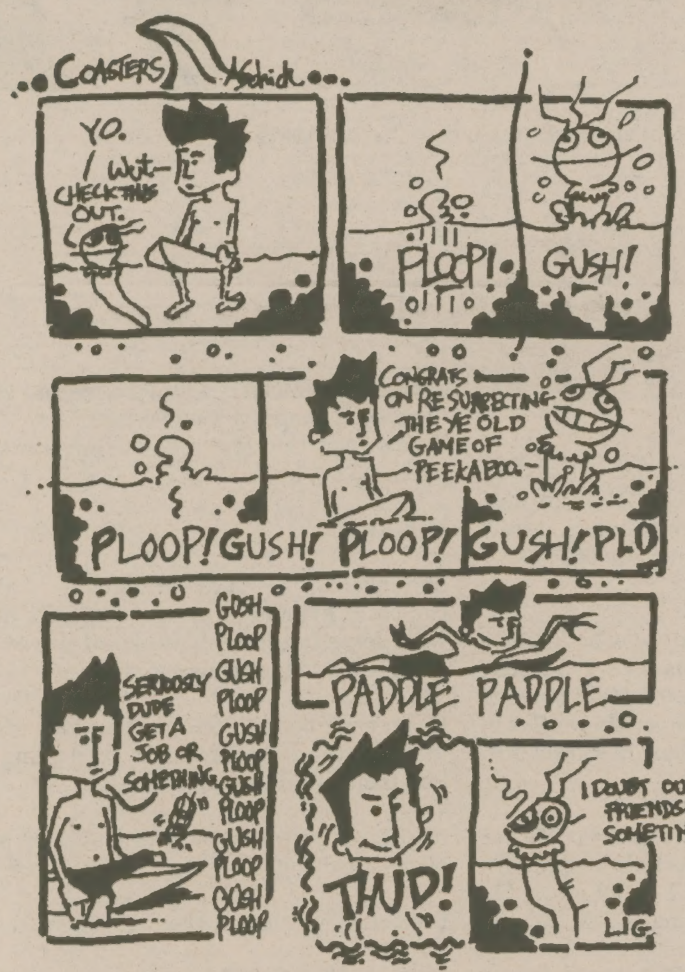
Why do you have such an obsession with wanting to be a tetris block? Triangles are much, much stronger than anything four-sided, you know. And that L-shaped one. It's the most frightful of them all. *Frightful!* Why not be the cute little T?

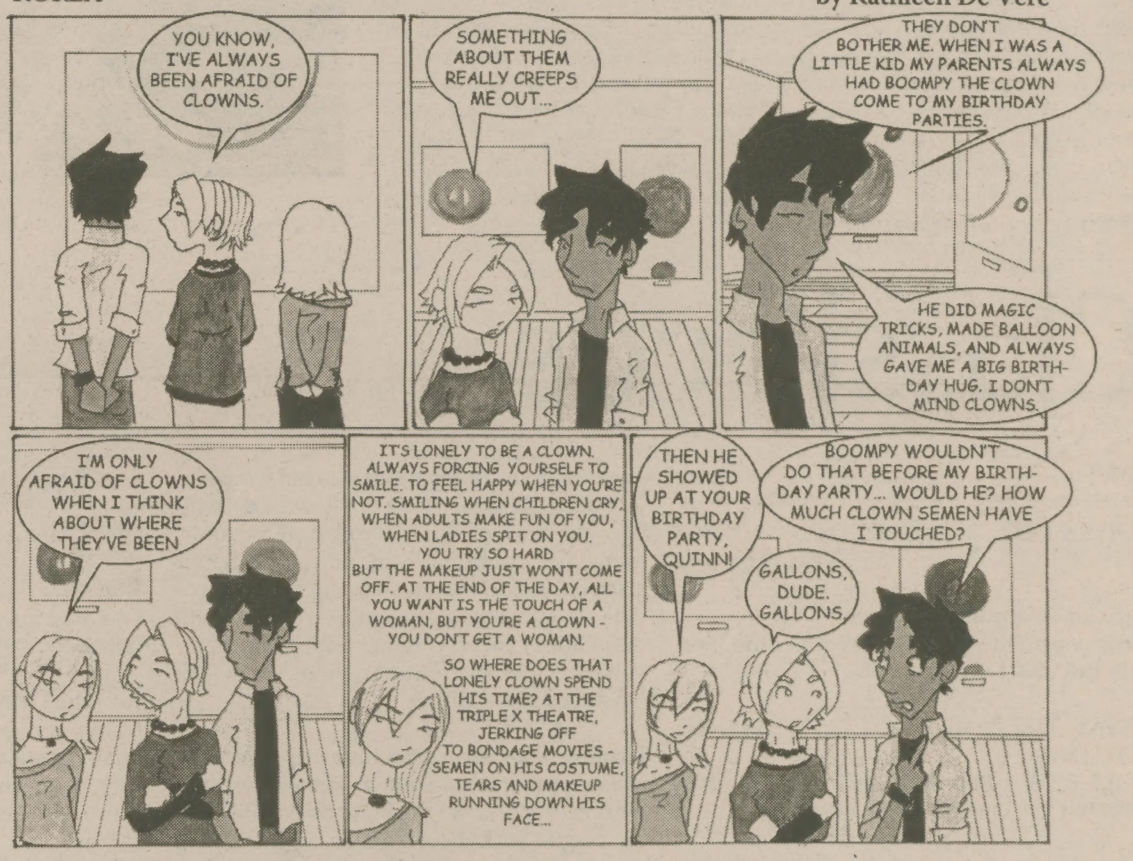
CLASSIFIED RATES

Students and clubs | $2/issue
Non-students | $2/line
Businesses | $6/line
Hey you! | free


SAM & FUZZY
©2004 BY SAM LOGAN
YOU KNOW WHY THERE AREN'T ANY FAMOUS 17TH CENTURY COMEDIANS?
...EXCUSE ME?
I'LL TELL YOU WHY! BECAUSE HUMOUR ISN'T TIMELESS! SO WHAT IF SIR RATHEBONE MADE A FEW JOKES ABOUT PANTALOONS OR THE KING OF ENGLAND OR WHATEVER, HUH?
SOCIETY HAS CHANGED TOO MUCH FOR US TO UNDERSTAND THEM!
IT'S THE TRAGEDY OF THE CLOWN... YOUR LEGACY WILL NEVER SURVIVE!
IN A FEW HUNDRED YEARS, EVEN FARTY ARMPIT NOISES PROBABLY WON'T SEEM FUNNY ANYMORE!
THOSE AREN'T FUNNY NOW.
AH, YOU'RE JUST AHEAD OF YOUR TIME, SAM.
FRRRT!
HEE HEE! IT SOUNDS LIKE FARTING!
SL04!
NEW COMICS EVERY MONDAY, WEDNESDAY AND FRIDAY AT: WWW.SAMANDFUZZY.COM

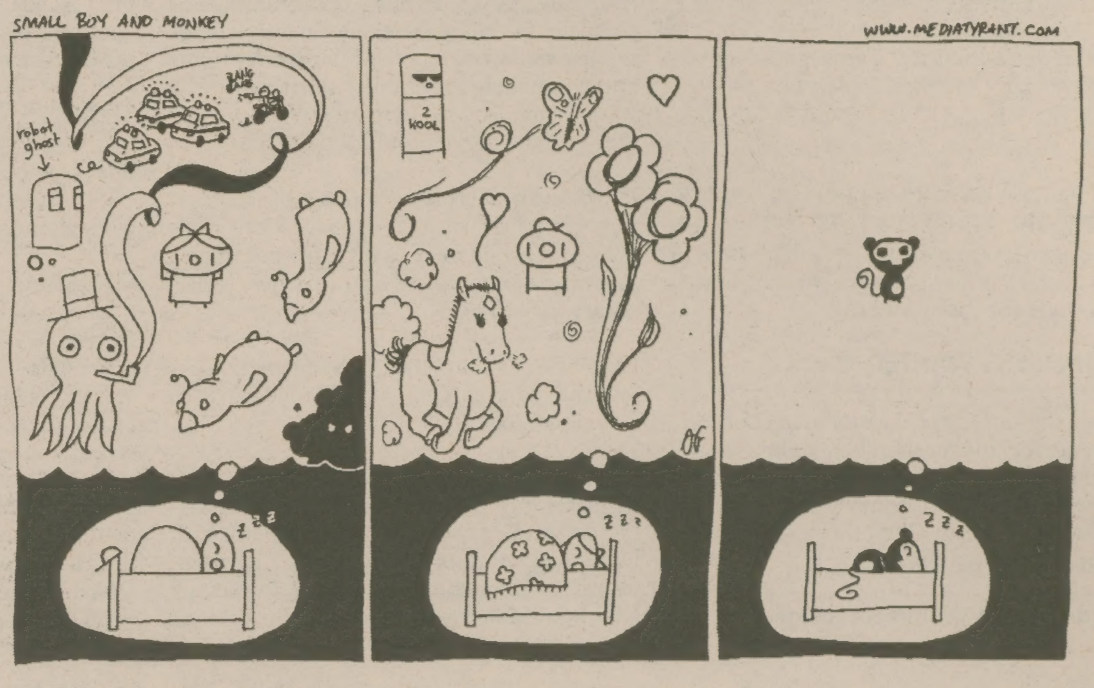

ROOMIES by Graham Stark
www.loading-ready-run.com
gstark@uvic.ca
We have an answering machine? Rad!
Hi Andrea! It's Steve!
Oh god...
beep
Um, I'm calling to say that I'm gonna be late cause I'm having my highlights done!
I was thinking I could make it up to later with the new "Cats" DVD, I just bought it! Toodles.
Dude, he totally IS gay...
That is a crass generalization.
He's getting highlights! He called to say he'd be late!
So, he's effeminate and whipped. So?
"Cats," dude. "Cats."
Yeah... you're right.


COASTERS
YO. I WUT— CHECK THIS OUT.
PLOOP!
GUSH!
CONGRATS ON RESURRECTING THE YE OLD GAME OF PEEKABOO.
PLOOP! GUSH! PLOOP! GUSH! PLO
SERIOUSLY DUDE GET A JOB OR SOMETHING.
GOSH PLOOP GUSH PLOOP GUSH PLOOP GUSH PLOOP GUSH PLOOP
PADDLE PADDLE
THUD!
I DOUBT OUR FRIENDSHIP SOMETIMES.
LIG


KOREA
by Kathleen De Vere
YOU KNOW, I'VE ALWAYS BEEN AFRAID OF CLOWNS.
SOMETHING ABOUT THEM REALLY CREEPS ME OUT...
THEY DON'T BOTHER ME. WHEN I WAS A LITTLE KID MY PARENTS ALWAYS HAD BOOMPY THE CLOWN COME TO MY BIRTHDAY PARTIES.
HE DID MAGIC TRICKS, MADE BALLOON ANIMALS, AND ALWAYS GAVE ME A BIG BIRTH-DAY HUG. I DON'T MIND CLOWNS.
I'M ONLY AFRAID OF CLOWNS WHEN I THINK ABOUT WHERE THEY'VE BEEN
IT'S LONELY TO BE A CLOWN. ALWAYS FORCING YOURSELF TO SMILE. TO FEEL HAPPY WHEN YOU'RE NOT. SMILING WHEN CHILDREN CRY, WHEN ADULTS MAKE FUN OF YOU, WHEN LADIES SPIT ON YOU. YOU TRY SO HARD BUT THE MAKEUP JUST WON'T COME OFF. AT THE END OF THE DAY, ALL YOU WANT IS THE TOUCH OF A WOMAN, BUT YOU'RE A CLOWN - YOU DON'T GET A WOMAN.
SO WHERE DOES THAT LONELY CLOWN SPEND HIS TIME? AT THE TRIPLE X THEATRE, JERKING OFF TO BONDAGE MOVIES - SEMEN ON HIS COSTUME, TEARS AND MAKEUP RUNNING DOWN HIS FACE...
THEN HE SHOWED UP AT YOUR BIRTHDAY PARTY, QUINN!
BOOMPY WOULDN'T DO THAT BEFORE MY BIRTH-DAY PARTY... WOULD HE? HOW MUCH CLOWN SEMEN HAVE I TOUCHED?
GALLONS, DUDE. GALLONS.

Russell Ross Nov. 3, 2004
The universe is so rich. It is the source of all imagination & ideas. So many stories: the true vision of dreams blossom in these vast skies!
What's he chirping about?
Nothing! He's just singing about how empty his life is.
Aim for the stars?! I'm sick of dreaming! It is impossible to attain anything.
Try aiming at the empty space below...
Are you sure he's prepared?

AVERAGE STUDENT MAN C+
Andy Cuthbert
WELL SHE'S ALL YOU'D EVER WANT, SHE'S THE KIND YOU'D LIKE TO FLAUNT AND TAKE TO DINNER...
IS HE STILL IN THERE?
MMMM HMMM...
SHE'S A LADY!! WHOA OH OH O
BENIFITS OF WAKING UP TO THE OLDIES STATION: GREAT SONGS TO SING IN THE SHOWER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